T.C.
SAKARYA UNIVERSITY
INSITUTION OF SOCIAL SCIENCES
DEPARTMENT OF CULTURAL STUDIES

THE INFLUENCE OF A TURKISH LOCAL COSMETIC STORYTELLING BRAND ON CONSUMER BRAND EXPERIENCE

Maysa BAKEER

MASTER THESIS

Thesis Supervisor: Assoc. Prof. Ayda İNANÇ

JUNE - 2023

T.C.
SAKARYA UNIVERSITY
SOCIAL SCIENCES INSTITUTE

THE INFLUENCE OF A TURKISH LOCAL COSMETIC STORYTELLING BRAND ON CONSUMER BRAND EXPERIENCE

MASTER THESIS

Maysa BAKEER

Department: Cultural Studies

"This thesis was defended online on 15/06/2023 and was unanimously accepted by the jury members whose names are listed below."

JURY MEMBER	APPROVAL
Prof. Dr. Ebru GÖKALİLER	Successful
Assoc. Prof. Ayda INANÇ	Successful
Assoc. Prof. Cengiz ERDAL	Successful

ETHICS STATEMENT

According to the Similarity Report received by your institute within the framework of the Implementation Principles, the similarity rate of the thesis work, whose information is given above, does not contain any plagiarism; I declare that I accept all kinds of legal responsibility that may arise in a possible situation where the opposite is determined and that I have received the approval document if Ethics Committee Approval is required.

Is an ethics committee approval document needed?

Yes ☐

No ☒

(The studies that require the approval of the Ethics Committee are as follows:

- All kinds of research conducted with qualitative or quantitative approaches that require data collection from the participants by using survey, interview, focus group work, observation, experiment, interview techniques,

- The use of humans and animals (including material/data) for experimental or other scientific purposes,

- Clinical studies on humans,

- Research on animals,

- Retrospective studies in accordance with the personal data protection law.)

Maysa BAKEER
15/06/2023

TABLE OF CONTENTS

LIST OF TABLES

ABSTRACT

Title of Thesis: The Influence of a Turkish Local Cosmetic Storytelling Brand on Cosumer's Brand Experience

Author of Thesis: Maysa BAKEER

Supervisor: Assoc. Prof. Ayda İNANÇ

Accepted Date: 15/06/2023   **Number of Pages:** v (pre text) + 58 (main body)

In the realm of memory retention, narratives tend to hold greater appeal and are perceived as more captivating and memorable compared to straightforward facts. However, there is a lack of substantial empirical evidence concerning the impact of company-developed stories on customers' brand experiences. This research paper aims to fill that gap by examining how a story crafted by a company influences consumers' perception of a brand. The study involves two distinct groups: one exposed to storytelling and another not exposed to storytelling. Using qualitative method, ın-depth interviews were conducted with participants from each group, focusing on a local Turkish cosmetic brand that was established in 2019, with the product under investigation launched in 2020. The comparison between these two groups revealed significant differences. Customers who heard the brand's story expressed considerably more favorable opinions and displayed a greater willingness to pay a premium for the product. This study contributes to the field of brand management by showcasing the impact of storytelling on consumer experiences. The findings hold crucial managerial implications, illustrating how brand narratives can be effectively utilized to create and reinforce positive brand associations. However, further research is necessary to fully comprehend the mechanisms through which stories influence consumer responses to brands, as indicated by a review of previous research and the study's results.

Keywords: Storytelling, Brand Experience, Brand Associations, Brand Value, Qualitative Method

ÖZET	
Başlık: Bir Türk Yerel Kozmatik Hikaye Anlatma Markasının Tüketici Markası Deneyimine Etkisi	
Yazar: Maysa BAKEER	
Danışman: Doç. Dr. Ayda İNANÇ	
Kabul Tarihi: 15/06/2023	**Sayfa Sayısı:** v (ön kısım)+ 58 (ana kısım)

Hafızayla ilgili konularda, insanlar genellikle gerçekler yerine hikâyeleri tercih ederler. Hikâyeler, gerçeklere göre daha büyüleyici ve hatırlanması daha kolay algılanır. Ancak, müşterilerin bu konuda nasıl tepki verdiği hakkında sınırlı deneysel kanıt bulunmaktadır. Bu çalışmada, bir şirket tarafından geliştirilen bir hikâyenin müşterilerin marka deneyimlerini nitel yöntemi kullanarak, nasıl etkilediğini araştırmak amacıyla, hikâye anlatılmayan grup ile hikâye anlatılan grup olmak üzere iki tüketici grubu karşılaştırılmıştır. 2019 yılında kurulan yerel bir Türk kozmetik markası tarafından 2020 yılında piyasaya sürülen ürün üzerinde katılımcılarla derinlemesine görüşmeler yapılmıştır. İki grup arasındaki karşılaştırma dikkate değer farklılıklar göstermiştir, hikâyeyi duyduktan sonra müşteriler marka hakkında çok daha olumlu düşüncelere sahip olmuş ve ürün için daha fazla ödemeye istekli olmuşlardır. Bu çalışma hikâye anlatımı üzerindeki etkisini göstererek marka yönetimi konusunda bilgiyi ilerletmektedir. Elde edilen sonuçlar, marka hikâyelerinin olumlu marka ilişkileri oluşturmak ve güçlendirmek için nasıl kullanılabileceğini yönetimsel açıdan önemli bir örnek oluşturmaktadır. Ancak, hikâyelerin tüketicilerin marka tepkilerini nasıl etkilediğini anlamak için daha fazla çalışma gerekmektedir, bu da önceki araştırmaların gözden geçirilmesi ve çalışmanın sonuçlarıyla gösterilmektedir.

Anahtar Kelimeler: Hikaye Anlatımı, Marka Deneyimi, Marka İlişkileri, Marka Değeri, Nitel Yöntem

INTRODUCTION

Stories interest individuals and are regularly remembered better than reality. Much has been written about the importance of stories for branding. A storytelling structure allows us to translate what happens to us into a series of linear events, so that we can assign meanings. Such as the significance of causality or whether something is positive or negative stories serve a variety of purposes but at their most basic level stories serve as the basis for social interaction and knowledge acquisition (Gregory & Rutledge, 2016).

Storytelling was introduced as an act that helps to build the foundations of our lives because it helps us understand the world in which we must be able to act on this interpretation where people merge with the world through their narratives (Schachtner, 2020, p. 16). A story consists of a beginning, middle, and end. It usually has a turning point or climax and delivers a message that is supposed to evoke feelings in the listener or reader (Mei, Hågensen, & Kristiansen, 2018, p. 49). In addition, a variety of sources of brand story content have been analysed, including travel blogs (Hsu et al, 2009, Woodside et al, 2008), Harry Potter (Brown and Patterson, 2010) .

Research Topic

Consumer-generated brand stories are common, but companies can create their own stories. The use of such firm-originated brand stories is considered to be very effective, especially in the service sector. (e.g., Mossberg and Nissen Johansen, 2006).In any case, firm-originated stories have not been widely studied. Case descriptions and a few cases can be found in the literature.

Research Importance

The importance of the research lies in the fact that while consumer-generated brand stories have been widely studied, firm-originated stories have not received as much attention. The study aims to provide experimental evidence of the effects of company-generated brand stories on customer reactions, adding to the existing literature on brand management. There is little experimental evidence of their effects on customer reactions. One exception is (Merchant, Ford, & Sargeant, 2010) who studied the effects of

corporate-originated stories on donors' (negative) feelings and intentions and concluded that story content influences both.

Research Objective

The study examines whether brand experiences differ between customers who are targeted to a brand that is presented with a storytelling and customers who are introduced to the same brand without a story.

This article explores whether a well-told brand story can make the product more enticing and attractive to customers by providing empirical evidence of the effects of company's generated brand story on customers experience the study adds to brand management literature the group's reactions to the brand were clearly different from one another.

Research Proposal

The article is organized as following: First, a literature review analyzes storytelling and provides an overview of its impact on consumers' brand experiences. This is followed by a presentation of the method and results.

Research Method

The study is conducted as an experimental case studt with 30 qualitative interviews. The study will recuit participants and divid them into two groups. A storytelling group and non-storytelling group, storytelling group will be presented with brand story, the other group will not be presented to any brand story. The interview data will be analyzed to identify any differences between two groups.

The article concludes with the results, administrative implications, limitations, and future research. Last but not least, the bibliography will be written using the rules of APA style (American Psychological Association) 6th edition.

CHAPTER 1: THE ESSENCE OF STORIES

We are surrounded by a world of stories from an early age and by telling these tales to others we change how we see the world, in a sense we are born into a pre-existing web of stories and narratives that we inherit and pass on throughout our lives. Storytelling is an essential human endeavor that enables us to make sense of our experiences and convey that understanding to others (schachtner, 2020). Perhaps the oldest literary genre still used today is the story, the history and cultural traditions of many societies have been maintained through storytelling by examining the language and organization used in storytelling (Stein, 1982) that have advanced the understanding of numerous cultures they are seen as a way of imparting morals, ethics, good and evil to children and adults, since they have enhanced our awareness of cultural diversity tales were also used in the classroom. Some stories continue to impose outdated beliefs on both children and adults stories were used to convey a societys predominate social norms as well as to explain natural events.

Another developing aspect of storytelling is the addressing of society and individual problems, both young children and adults frequently elaborate on or change the way those past events were organized in order to construct a new version of those memories through the telling of personal stories both children and adults frequently put a more complicated framework on their personal knowledge of a situation, allowing the teller to constantly integrate disparate pieces of information into a more unified portrayal (Tekel, 1981).

Children need to hear and absorb stories from their parents and other adults in order to grow and develop these stories link children to their cultures and provide them a clear understanding of how the world worksthey learn to remain relationships and build a self-true while adjusting and creating as they pursue their goals thanks to narratives which also help with problem-solving and make them a part of a new society.

Narratives have been studied by disciplines such as history, anthropology, folklore, psychology, sociology, sociolinguistics, and psycholinguistics. Not only the above disciplines, but also professions such as law, medicine, psychiatry, psychoanalysis, and education are concerned with narratives (Oktay, 2010.) Psychology (e.g. Bruner, 1986; Sarbin, 1986; Polkinghorne, 1988, 1991, 1996; Gergen & Gergen, 1988, McAdams, 1996), sociology (e.g. Ezzy, 1996; Somers, 1994), anthropology 8(e.g. Ochs & Capps,

1996), socio-linguistics (e.g. especially Labov & Waletsky, 1997/originally published in 1967).

Many scholars believe that storytelling is fundamental to our mental and social lives....when people tell stories, anecdotes, and other types of narratives, they organize data into specific patterns that represent and explain experiences. In her book Narrative analysis Martin Crotazzi explores the various models of narratives and emphasizes the value of storytelling in interpersonal interactions, she explains how stories are used to interpret experiences and create cultural and personal identities. Furthermore she discusses how culture and context impacts narratives and the importance of comprehending these elements in order to analyze and interpret stories. Four types of narrative models according to Martin Cortazzi are;

1.1. The Sociological and Sociolinguistic Model of Narrative

Focuses on how the social context such as the person's cultural background and social status in which the narrative is produced shapes the narrative. An individual from an individualistic culture might place more emphasis on their own personal accomplishments in their personal experience narrative than an individual from a collectivist culture might. In order to make sense of their experiences, define their identities, and negotiate social interactions, people and groups build and convey narratives (1989 Richards)

The sociolinguistic method on the other hand focuses on the linguistic aspects of the narrative and how they convey meaning. A personal experience narrative for instance can reveal the narrators perspective on the events they are describing by examining the tense and modality (Cortazzi, 1993). The sociolinguistic model of storytelling looks at how linguistic traits like dialects, accents, or speech patterns affect how stories are understood and interpreted within certain social groups or communities (Ochs & Capps, 2002)

1.2. Psychological Model of Narrative

It's critical to take into account the psychological factors such as; how memories and emotions affect the stories. This method emphasizes unique interpretations of a narrative and personal experiences. Narrative therapy a type of psychotherapy that aids individuals in identifying and altering unfavorable stories they tell about themselves, is one way to

apply the psychological narrative method this approach places more emphasis on a person's viewpoint and internal experience, which in addition examines the social and cultural context of narratives (Cortazzi, 1993, p. 60). The psychological model of narrative focuses on the cognitive and emotional processes involved in the creation, interpretation, and impact of narratives (Cohen, 2001).

1.3. Literary Models of Narrative

Explains that this method can be especially helpful for examining how narratives shape and sustain cultural values and beliefs. Such as plot, character, setting and thus examine how these elements collaborate to produce a meaning.

Stories can be analyzed in a variety of ways in literary analysis. The opposition between good and evil or life and death is one implication of a pattern or a form that shapes a story. This enables us to recognize the cultural and ideological concepts that shape stories focusing on how readers comprehend and interpret stories is an additional strategy according to reader-response theory. Readers play an important role deriving meaning from a story and different readers may interpret the same text differently. (Cortazzi, 1993, p. 84)

1.4. Anthropological Method of Narrative

When studying narratives we also consider the social framework in which they are generated and disseminated. Stories are frequently told in non-western and non-individualistic cultures with a greater emphasis on society as a whole using anthropological methods like, ethnographic research where we fully immerse ourselves in a culture to learn about their stories and what they mean to people. We might study these kinds of narratives the cultural schema theory is a different approach that contends that a cultures shared ideas and beliefs influence how its members perceive the world and tell stories. We can better understand how culture influences stories by using these techniques (Cortazzi, 1993, p. 100). The relationship dynamics between the individuals participating in the storytelling setting are of primary concern to the anthropologist of storytelling (Maggio, 2014)

1.5. Stories and Narratives

Sometimes people use the words "narrative" and "story" to mean the same thing, but they don't always agree on what those words mean. Some experts, like (Labov, 1972) thinks that narrative is a way of telling about things that happened in the past by using words that match the order of narrative events "one method of recapitulating past experience by matching a verbal sequence of clauses to the sequence of events which actually occurred" (Labov, 1972, p. 359) . Others, like (Ricouer, 1984), thinks that narrative is a way of showing how things happen over time.

So, even though these words might mean similar things, they can be complicated and hard to understand. "Narrative is the temporal character of the human experience" (Ricouer, 1984, p. 52).

The ideas of experts like Labov and Ricouer remind us that telling stories is an important way of sharing our experiences and that we need to think carefully about how we use these words to talk about our stories.

In this Paper we shall consider narratives as defined in the following paragraph;

Two concepts blend beyond compare, story and narrative hand in hand which help us make sense and understand (Shankar, et al, 2001). Narratives are stories and stories bring a sense of purpose a deeper meaning. (Denning, 2005) too shares a similar view, no distinction made between narrative and story. For (Denning, 2005) both concepts refer to "an account of events that are causally connected in some way" and as (Hopkinson & HogarthScott, 2001) contend stories are factual mythical and help us comprehend, for stories are more than just mere tales they shape our reality and lift the veils and through their words we find our way to make sense of life day by day.

Narratives are the same as stories. (Polkinghorne, 1988) contends that stories are the main way we give our experiences context in other words stories and storytelling aid our search for purpose in life. According to (Bennett & Royle, 1999, p.55) narratives are collections of events with a beginning middle and end they are also referred to as stories accounts tales or descriptions, "a series of events in a specific order – with a beginning, a middle and an end" (Gergen & Gergen, 1988) observe that whether we are telling, hearing, watching or reading stories it is difficult to imagine our lives without them. (Bruner, 1986)

goes so far as to say that we might even be born with the ability to comprehend the narrative form, in other words just like the events in our lives.

1.6. Concumer Expeience and Brand Experience

The way people feel and think about buying things has become a big topic in marketing research. There are many different ideas about it and this can make things confusing (Meyer & Schwager, 2007). Consumer experience refers to all the ways someone interacts with a company, from buying things to using them, getting help, hearing about them from friends, and seeing their ads (Wereda & Grzybowska, 2016) . The way a business looks and makes customers feel are very important for their overall experience. Marketing includes everything a company does to make their product or service better, like how they treat customers, how they promote it, how it looks, how easy it is to use, and how reliable it is.(Meyer & Schwager, 2007).

Scholars have different ideas about what consumer experience means. Some say it as the reactions customers have when they interact with a business, (Homburg, Jozić, & Kuehnl, 2015; Lemon & Verhoef, 2016; Meyer and Schwager, 2007) while others see it as the things that a business presents and controls(Pine & Gilmore, 2013)

What is the link between how people feel as customers and how they perceive a company? How customers feel about a brand is connected to their interactions with the brand, and this is very important for building a good relationship between customers and brands. Consumer experience means understanding how people interact with a brand from start to finish. This is about things you go through yourself, like trying a product or getting help from a company. But it also includes things you hear from other people, like what they tell you about a product or what you see in ads. Managing interactions well helps brands create good and memorable experiences for customers, which makes them happy and loyal to the brand.(Meyer & Schwager, 2007; Holbrook & Hirschman, 1982).

Brand experience helps companies shape how consumers feel about their brand. To make customers really happy and remember your brand, businesses should think about how they can make their brand experience sensory (using all their senses), emotional, smart, and more than just actions. Brand experience means everything that creates a brand's look and story, like how it looks, how it's packaged, and how it's talked about (Brakus, Schmitt,

& Zarantonello, 2009). All of these things work together to make people know what the brand is and what it's all about. It's really important for companies that tell stories to make sure customers feel connected to the brand. This helps the brand to establish a strong identity and make people feel emotional about it. Some experts say this is very important for brand success (Pine & Gilmore, 2013; Berry, Carbone, & Haeckel, 2002).

The relationship between brand experience and consumer experience in the context of storytelling brands is symbiotic. Storytelling brands leverage consumer experiences as touchpoints to communicate and reinforce their brand narrative. These experiences serve as the vehicles through which the brand story is delivered, evoking emotions and building a connection with customers (Berry, Carbone, & Haeckel, 2002). On the other hand, brand experiences shape and enhance consumer experiences by providing a consistent and immersive environment that aligns with the brand's narrative (Brakus, Schmitt, & Zarantonello, 2009). The integration of consumer experience and brand experience enables storytelling brands to create a cohesive and captivating brand story that resonates with their target audience (Pine & Gilmore, 2013)

1.7. What is a Good Story?

A good story should have essential characteristics, according to (Woodruff et al, 2008, p. 102f, based on Escalas 1998): 1) actors acting to achieve goals; 2) the thinking and feelings of the actors; 3) insight about the change in a character's life; 4) an explanation of why things happen; 5) a beginning, middle, and end; and 6) a focus on specific events rather than generalizations or abstractions. A compelling story will also usually have an unexpected or unusual twist (Peracchio & Escalas, 2008).

The importance of "connection" is best illustrated by the consultant "selling" an idea" who" if no connection has been made beforehand, will frequently end up wasting time extolling the virtues of the logic of a process. When a group assumes that most consultants are more concerned with billable hours than client satisfaction, they won't hear anything further until they come to the conclusion that "this" consultant is unique. (Simmons, 2002). Additionally, (Simmons, 2002) asserts that applying pressure will cause resistance to arise. Instead of giving your listeners momentum, the pull strategy of story taps into their innate momentum. 109 (Simmons, 2002).

Additionally, according to (Simmons, 2002), stories have transparent (or ideal) meanings rather than manipulative ones. "A type of mental imprint is a story. A story has the power to affect the unconscious mind and shape perceptions. (Simmons, 2002, p.29).

Simmons (2002) also claims that there are six different types of stories that can be used to influence others: "I know What You Are Thinking" stories, "Teaching" stories, "Values-in-Action" stories, "Who I Am" stories, "Why I Am Here" stories, and "The Vision" stories.

Each type of story has a distinct purpose that is linked to it for instance teaching stories are used to explain new skills without explaining the rationale a skill would not be taught in (Simmons, 2002) additionally Simmons categorizes various influencing techniques into two groups the push strategy which includes coercion bribery and charismatic appeals and the pull strategy according to simmons using the story as a pull strategy can result in individuals concluding that they can trust you and the message you are bringing if the story is compelling enough (Simmons 2002, p.5)

On the other hand, Denning lists 'a storytelling catalogue' 8 different narrative patterns, Summary of the list; (Denning, 2005).

1. Sparkling anecdote: This pattern entails sharing a succinct and memorable tale to highlight a specific idea or principle. It is frequently used to pique interest in a crowd and develop a connection.

2. Visionary story: This pattern entails telling a tale that vividly depicts an idealized future state and motivates listeners to work toward it.

3. Values-in-action story: In this pattern, a story is told to show how a certain value or principle was applied in a practical setting.

4. Teachable point of view: In this pattern, a story is told to illustrate a specific point of view or worldview and to persuade listeners to adopt it.

5. The who-I-am story pattern entails sharing a personal narrative to help the audience comprehend the leader's identity, their values, and their motivations.

6. Customer success story" is a story that illustrates how a particular product or assistance has significantly helped a customer achieve success.

7. Employee success story on the other hand involves sharing a tale that highlights the achievements of a particular employee or team in order to inspire others to pursue excellence. Last but not least.

8. A historical allegory is a literary device that uses a narrative centered on a historical figure or event to highlight a particular idea or concept.

Simmons's story types and Denning's storytelling index. In some cases are combinations of Simmons' story types match up with Denning's eight story types. Several stories can support each other, creating what are known as "springboard stories," and it is inherent in the structure of the story types that potentially good stories are substantiated by their respective goals, the appropriate message, and the context in which they are told (Denning, 2005).

Acording to Holley & Colyar, 2012) a good story should include elements such as;

1. The plot of a story: reflects the design and intent of the narrative, which shapes a story and gives it specific direction or meaning. The plot serves as the DNA of any narrative. Plot allows the author to organise reality and make sense of the world that unfolds in the narrative (Holley & Colyar, 2012)

2. Point of view: the author's relationship to a story is conveyed through the point of view of the story. By paying attention to point of view, the author makes choices about how to portray certain events, characters, or situations that affect the development of the plot. (Holley & Colyar, 2012)

3. Character: All qualitative texts contain a variety of characters, both human and non-human. Indeed, characters are important elements in research stories because they serve a variety of functions. (Holley & Colyar, 2012)

A story must contain a good plot and theme because a story is only useful if people can relate to it, if the story reflects the image of what they can be and what they could be in the future. Starting from one point, which is the current state of mind, storytelling plays a role in inspiring belief to move to point B. This is the first type of storytelling. This is what we call the normal, first type of stories. However, if the product does not meet the needs of the individual, it is possible to go beyond one point and take other paths, which is called revolutionary living, second type of storytelling (Peterson).

1.8. Storytelling and Brands

(Kotler and Keller, 2006) define storytelling as one qualitative measure in marketing research, where participants are asked to share their own experiences as consumers. This definition is so broad that it could be interpreted in a variety of ways, including or by using word associations, projective techniques like finishing incomplete stories, and other methods. Additionally, they limit its use to studying consumer behavior rather than promoting a company's image, purpose, or values. (Escalas, 2004a) uses fictitious scenarios to assess the positive effects of storytelling on brand evaluation, and he adopts this aspect of storytelling as well.

On the other hand, according to (Eriksson and Gianneschi, 2004), "Company Storytelling" is a connectivity key strategy in which the organization employs stories— whether made-up or true—to achieve a specific objective. These objectives frequently have to do with brand development, sharing common values, mission, etc. According to (Johanson and Liljeqvist, 2003), storytelling is the act of telling a story. The story could be made up or real, but it must embody the brand's values and convey them in an interesting or captivating way.

Susan Gunelius a 20-year marketing veteran and president CEO of Keysplash creative İnc a marketing communications company explains that although brand storytelling is not a new idea the shaky development of social media and substance advertising has made storytelling opportunities essential for coordinated and covert brand promotion few people are skilled at the art of crafting these brand stories as compelling. Online content because only a small percentage of marketers have received formal training in these skills the best brand storytellers are familiar with the essential components of fictional writing (gunelius, hedges,2013)

In order to provide direction in this erratic, extremely complex, and constantly changing world we now live in, many businesses are turning to metaphor and scenario planning. Goals, objectives, and strategy are thus replaced with stories in place of the previous strategic plan format. Story is king in the land of complex reality. Story provides characters with a plot and clarifies the chaos (Simmons, 2002, pp. 36-37). This is also consistent with (Ardley, 2006)'s findings that the process of marketing planning can

benefit from storytelling. According to Ardley, it is simpler for people to interact with a plan and its various stages if it is written in a narrative style using everyday language.

According to (Fog et al, 2005), the best way for leaders of today's businesses to stand out is by telling compelling tales that inspire and motivate their followers. Today's businesses face the challenge of incorporating strong values into their brand, and storytelling is a tool for achieving this. According to (Fog et al, 2005), a strong brand is based on consumers' emotional connections and clear values. Here, brand value is incorporated into a central narrative. Strong brands always tell a narrative. Values are only "empty words" if they are not placed in a narrative, or context. The objective, according to (Fog et al, 2005), is to align the company's identity with how it is seen from the outside. Here, the main plot is used to draw things to a close the gap and create consistency between identity and image.

Below are privileged insights that brand storytellers understand and use to interest, engage, and build sincere relationships with customers: Speak truthfully. Sincerity and straightforwardness are critical in brand storytelling.

In other words, brand stories must take after the three basic steps of brand building: Consistency, Tirelessness, and Restriction. In the event that your brand stories are conflicting, they will befuddle buyers and they will turn absent from the brand to look for another that meets their needs. A brands story must come across as genuine for it to put through with clients buyers are watchful of beguiling promoting procedures (Firat and Venkatesh, 1995; Holt, 2002). so it's basic for brands to construct believe through their narrating indeed in spite of the fact that anecdotal stories can be engaging its pivotal to maintain a strategic distance from promoting them as real since doing so can harm a brands notoriety, instep the connection between the brand and the account ought to be delineated in a way that appears honest to goodness, (Johansson & Liljeqvist 2003). In essence a story doesnt have to be true to be interesting but it should never come across as dishonest. The ability to convey an authentic link between the company and the narrative is what determines the success of a brands storytelling this can be accomplished by employing honest open and transparent marketing strategies that foster and endure consumer loyalty.

The characters in the story should be recognizable to the audience. Create characters that your readers can sympathize with. Most importantly, create characters that your audience can relate to so much that they have to imitate the characters (Gunelius & Hedges, 2013). The message should persuade them to have a favorable opinion of the brand (Mosserg Nissen 2006) each brand story must convey a single clearly focused message that can be encapsulated in one or two sentences (Fog et al 2005; Twitchell 2004.)

The plot needs to be driven by conflict or a quest to reestablish harmony (Fog et al, 2005) the main message is that the conflict can be resolved with some drama (Mosserg Nissen,2006) the actions must immediately pique interest and the message must be succinct and clear.

A surprising or unusual twist is a feature of compelling brand narratives (Peracchio Escalas, 2008) finally the conclusion should leave the audience feeling emotionally satisfied (fog et al, 2005; Mossberg Nissen, 2006) according to (Chiu Hsieh and Kuo 2012) a strong brand story must include humor reversal authenticity and conciseness.

The likelihood that a brand story will be interesting to its audience is increased when it incorporates well-known archetypes (Megehee Woodside, 2010). Include a beginning, middle, and end. Fictional stories follow a structure that includes a beginning, middle, and end. This could be your character's story arc, and you want to take the reader on the journey. If he enjoys the journey, he will stick with it, tell others about it, and keep coming back. (Gunelius & Hedges, 2013).

According to the literature understanding ideas like narrative processing self-brand connections SBCS and narrative transportation can help marketers create more engaging brand narratives for consumers. Because of the narratives structure which offers a relational and temporal organization with a foundation for causal inference. narrative processing enables meaning creation (Escalas, 2004; Escalas, 2007) an episodic format for organizing time into a beginning middle and end is used in narratives (Bruner, 1986; Escalas, 2004; Escalas, 2007) thinks it is reasonable for customers to interpret their exposure to or experience with brands through narrative thought processes because people naturally think in story-like form (Adaval Wyer, 199; Bruner, 1986; Shank, 1990).

Brand stories should be told in a way that focuses on the brand's persona and the author's identity. Boring stories will not attract and keep readers, but stories that are bursting with

identity will. Make it clear that your brand stories are page-turning by focusing on a never-ending presentation where one part complements another. (Gunelius & Hedges, 2013).

The objective of narrative and marketing is to generate persuasive communication that elicits a desired response additionally corporate leaders and consultants have come to recognize the importance of storytelling within organizations.

As the nature of company assets has evolved, with an increasing share residing in the intangible realm of customer-perceived brand value and employee-held intellectual capital, there arises a necessity to devise novel approaches for calculating such assets. Storytelling possesses the ability to enrapture the hearts of audiences, forging emotional bonds with them. Effective marketing narratives culminate in a fairy-tale-like manner, with enhanced profitability, customer allegiance, and brand recognition. Every individual holds a personal story worth sharing; what is yours? To comprehend one's clientele, one must first fathom the self-serving narratives they weave around one's products or services. as previously noted business stories extend beyond mere testimonials often spotlighting real individuals tackling actual problems and performing tangible work despite this the ultimate aim remains to captivate the audience with a compelling narrative employ the use of language visual aids audio and other multimedia to recount tales pertaining to the uniqueness of your offerings the historical development of your organization or customer interactions.

Examples of the value of storytelling in fostering business success include;

Rolf Jensen, the CIO, who founded the Danish company Dream Company in 2001. (Chief Imagination Officer). Additionally, he oversees the Copenhagen Institute for Future Studies as its director. He writes about how consumers will use services and products that gratify their desire to experience and express emotion. In his book The Dream Society. He believes that since stories appeal to the heart as well as the mind, they will offer a distinct competitive advantage. 'Branding communities' are already a topic of discussion in marketing. They involve customer participation in the narrative; customers are ambassadors who contribute to and take part in the story's development. Such communities have already been set up by Procter & Gamble.

NGOs and political parties are made up of people who collaborate to achieve common objectives by sharing experiences and values. Additionally, businesses are beginning to do this by developing standards of conduct for workers based on their values and objectives (Jensen, 2005).

Rolf Jensen's Dream Company continues to make predictions about the future "The future is where corporate storytelling becomes part of successful management. On the future marketplace, the winners are the best storytellers - the best story wins. We shed light on the stories right here and now. We are fascinated by the future because that is where we intend to spend the rest of our lives" (Jensen referred by (Eriksson & Gianneschi, 2004, p. 9).

The founder of Mary Kay cosmetics is another illustration of the value of storytelling, the business offers more than just blush and lipstick she tells the tale of a woman who broke into "the good ole boys" club and opened the door for thousands of other women. From one woman's desire to improve women's lives led her to found Mary kay Inc. she started out by promoting high-quality goods that would improve a women's appearance as well as a fantastic business opportunity that would enable women to make extra money and to have more freedom and develop into independent business owners. The three main words are Achievement Success the Accomplishment of dreams. (www.marykay.com)

Another famous examples of companies using storytelling as a way to advertise their products; such as The furrow, which is one of the leading companies to use storytelling brand advert to increase their brand's reliability and loyalty among their customers. John Deere's magazine the furrow is considered a pioneer of corporate narration, John Deere used the furrow to educate ranchers about unused technology and show them how they could run their businesses more successfully instead of promoting furrow gear. He used furrow to educate ranchers through storytelling (Deere, n.d.).

Publication manager David Jones stated that he has never worked for a brand magazine like Furrow which people love so much. By saying the means of success was due to stories that people enjoyed reading and learning about their own field at the same time. Jones also stated that over time the stories have gotten much shorter and the pictures have gotten much bigger in the past 30 years. They have become a visual magazine that is more global and focuses a little more on the rural lifestyle more, over the years they have persuaded

their bosses that people don't read that much Parenthetical (Gardiner, 2020). According to (Johnson et al, 2005)'s research, stories can be used within an organization as a means of disseminating important information. Furthermore, they assert that these stories can be controlled to some extent and can serve as change agents. Newspapers and corporate newsletters frequently feature these types of stories as illustrations. (Johnson et al, 2005). We are storytelling beings. Our humanity is based on our ability to understand ourselves in the context of a story. So we are basically wired for stories, says Jason Silva (Silva, 2021) in the age of YouTube, there are many more signals competing for our attention. We have the tyranny of the small screen; attention spans have shrunk. You have to change the way you tell a story, because ultimately stories only work if you are immersed in them. (BERKOWITZ, 2014)

In the HBO documentary, U.S. behavioral economist Dan Ariely talks about leadership qualities that inspire others to emulate. He says that it's not about data, he notes that People cannot be motivated by data and facts. The answer is storytelling. Stories have emotions that data does not, Ariely explains further, emotions make people do all kinds of things (Edwards, 2019) Hence, Storytelling brand give us the chance or the possibility of living a dream, a tool for being closer to the image that we create in our minds, a device which sells a dream through obtaining a promoted product.

1.9. Positive Consequences of Brand Stories

Stories can help in creating experiences which appeal to customer's dreams, emotions where customers seek for, so marketers can make their brands or customers heroes through their advertisements, which makes a positive impact on the brand perception. (Brakus, Schmitt, & Zarantonello, 2009; Kim & Sullivan, 2019).

Stories capture consumers' interest (Escalas, 2004a) through what is called narrative transportation-after readers are immersed in a story, they are left changed (Escalas, 2004a) Readers are transmitted into a story to the fullest extent possible (Gerrig, 1993) proposed the concept of reading as a form of travel, as a means for readers to disengage from reality(van laer and colleagues, 2013) later developed this idea the narrative transportation theory contends that when someone is fully engaged in a narrative their behavior and perspective are altered to fit the story. Because individuals are likely to be persuaded by a narrative. They are fully immersed in. Stories are effective marketing tools

Gerrig coined the phrase narrative transportation in 1993 and it was through his research that we were able to comprehend its psychological effects.

Three characteristics are emphasized by research in the field of narrative transportation.

The first requirement of narrative transportation is that users process stories which includes receiving and interpreting them (Van Laer et al 2013). Second customers are then drawn into the story by two main elements empathy and mental imagery. Empathy suggests that viewers make an effort to understand a story characters' perspective in order to comprehend and experience the world similarly (Slater Rouner, 2002). Customers create vivid mental images of the story's plot and feel as though they are experiencing the story's events firsthand as a result of mental imagery (Green brock, 2002). Third consumers physically lose track of reality when they become absorbed in the story (Van Laer et al, 2013).

(Green and Brock, 2000) Stories also help consumers understand the benefits of the brand (Kaufman, 2003) and are less likely to be critiqued, and are less likely to trigger negative thoughts than regular advertising (Escalas, 2004a, p. 38). Storytelling creates positive feelings in customers. İt is perceived as more persuasive than facts, which increases trust in the brand and increases awareness, it also makes the brand unique (Kaufman, 2003, Kelley and Littman, 2006, Mossberg and Nissen Johansen, 2006). Stories are stored in memory in multiple ways, factual, visual, and emotional, so it is very likely that consumers will remember them (Mei, Hågensen, & Kristiansen, 2018)

Consumers are interested in experiences related to their emotions and dreams, stories can provide these kinds of experiences. No effect of scepticism toward the message is observed. Involvement and financial knowledge interct with the format mediation. Analyses shows that positive affect elicited by the story format influences emotional response, which in turn along with positive affect influences purchase intention (Hauff, Carlander, Amelie Gamble, Tommy Gärling, & Martin Holmen, 2014) and that it seems the future of commercial brands and why baseball cap got it right. The narratives of things the fictions that surround machine-made objects provide the cultural competence necessary to build community (Twitchell, 2004). Stories have heroes and marketers can make the brand employees or customers heroes which has a positive impact on internal and external perceptions of the brand (Guber, 2007).

So the storytelling brand gives us the chance or the opportunity to live a dream, a tool to get closer to the image we create in our minds, a means to sell a dream through the purchase of an advertised product. Fletcher ("Angus Fletcher | Department of English," n.d.) says, Stories are the most powerful things ever invented. They are the most powerful tools we possess (Peterson, 2022) Furthermore, Fletcher explains that the human brain is the most powerful thing on earth. Whether for good or for evil, the great achievements of our intellect, the societies we have created, but also the fact that we have the control within us to wipe out this planet and lay waste to everything. And once you realize that stories are in control of how our minds work to solve and create. To be more inventive and logical to do all these things, then you realize that when you connect the control of stories to the human brain, you open the gates to everything.

CHAPTER 2: METHODOLOGY

An empirical research was conducted in the form of an experimental case study of a local cosmetic brand. Although the results of a case study cannot be directly generalized to other cases (Stake, 2000), they provide detailed information that can be used for theory development (Eisenhardt, 1989) and future research directions (Patton, 1990). As will be shown, the story had an impact on consumers' brand experience, including brand associations and willingness to pay for the brand.

The qualitative approach is expletory in style, the qualitative method can provide in-depth insights and identify which cases might be applicable to other cases even though it cannot yet be generalized as shown by the various analytical generalizability options(hoijer 2008 halkier 2011)

A local cosmetic brand served as an experimental case study for the empirical study. Case study findings cannot be directly generalized to other cases (Bouchrika, 2022), but they provide detailed information that can be used to develop theories and guide future research (Bouchrika, 2022). As we found, story had an impact on consumers' brand experiences, including brand associations and willingness to pay for the brand.

The study was appropriate for the selected cosmetics company for a number of reasons. Perceptions of cosmetics and health products are often influenced by stories. In most cases, it is necessary for the message to be credible and clear. A good story must have conflict, otherwise there is no plot. The conflict, confrontation, or challenge is what drives a good story. The characters are all "primary" characters with specific roles, such as beneficiary, benefactor, hero (company or organization), and antagonist. The timeline, which has a beginning, middle, and end, is the plot (Erkas & Baron, 2007). The chosen brand has built its marketing strategy on a specific stories about cosmetic products told to customers through word of mouth and social media. It also represents an industry where storytelling is commonly used. The product packaging is sleek and consistent with the storyline. Only a logo and ingredients are printed on the labels of bottles and tubes. PR and word of mouth are important for the brand. A broad-based product sampling strategy encourages experimentation and lowers the barrier to repeat purchases. Products are sold

mainly through the company's own store and the local sales website Trendyol, boutique stores and brand's own website.

Gülçin Özbiçerler started her business because she realized how few domestic brands there were in the market and since she had always wanted to start her own business, this was a very motivating starting point for her. She initially started producing soap for herself, her family, and her child, and later her goals took shape within the framework of the education she received. The brand's products are different from traditional conventional cosmetic products in two ways. Firstly, the ingredients used are completely clean compared to the ones used in the market. Secondly, the brand offers some Imam Hatip-inspired products that are not commonly found in Turkey. One of the brand's first products was a solid shampoo that was released about two years ago. Its solid form gives it several advantages, such as not requiring aggressive preservatives and being travel-friendly. The brand continues to follow the trends in the world and produces 15-20 types of natural soap, tablet toothpaste. The brand maintains a boutique production style to establish direct communication with its customers to receive feedback. The author believes that the brand's difference and value lie in maintaining one-on-one communication with customers, and they aim to grow organically without losing contact with customers. (Baboon Natural, 2022b)

In-store service offerings actively communicate the story and brand values (Bitner, 1992). The brand has been on the market for 4 years, 2021 was the year when sunscreen has been launched to the market, and is under small ownership of the owner herself. The prices of the products are comparable to those of other high-end cosmetic companies. It was useful to analyze a real brand with a real story rather than a fabricated brand with a fabricated story because the brand has not yet been launched internationally and has only recently entered the market in Turkey.

With its spf 40 protection baboon mineral sunscreen protects your skin from damaging uva and uvb rays it shields the skin from sun damage with non-nano zinc oxide and nourishing vegetable oils. Thanks to the patented zinc oxide micno which has been proven effective in lab tests, it is simple to apply absorbs quickly and doesnt leave any white residue on the skin. It's a family-friendly option that works for all skin types with squalane

and pomegranate seed oil the sunscreen also hydrates and nourishes the skin ("BABOON NATURAL," n.d.).

Ingredients: Caprylic/Capric Triglyceride, Zinc Oxide, Butyrospermum Parkii Butter, Squalane, Candelilla Cera, Punica Granatum Seed Oil, Isoamyl Laurate, Lavandula Angustifolia Oil, Tocopherol, and Melaleuca Alternifolia Leaf Oil.

2.1. Research Design and Approach

Table 1: Experimental Research Steps

	Independent variable	**Dependent variable**
Exposure to storytelling brand vs consumer's experience	Exposure to the local cosmetic brand's storytelling.	Consumers' experience: a. Association to the package c. Other related brand. c. Purchase intention

Source: Created by the author.

Extraneous variables are variables that are not directly related to the research question but could potentially affect the results. In this case, mood, social desirability bias, and response bias are extraneous variables because they are not the main focus of the study, but they could still impact the participants' responses and the study's findings.

Confounding variables, on the other hand, are variables that are related to both the independent and dependent variables and can potentially influence the outcome of the study. In this case, income, ethnicity, and prior exposure to brand are confounding variables because they are related to the participants' perceptions and willingness to pay for the sunscreen, which are the dependent variables in the study.

Table 2: Extaneous and Confounding Variables

Variable	Type	Possible effects	Control methods
Extraneous variable 1	Participant	Participant's prior experience with cosmetic brands	Randomly assign participants to groups.
Extraneous variable 2	Stimulus	Clarity of storytelling advertisement	Use a pre-test to ensure equal clarity for all participants
Confounding variable 1	Stimulus	Length of storytelling advertisement	Ensure equal length for all participants
Confounding Variables 2: Income	Participants' income	May affect willingness to pay for cosmetic products	Random sampling to ensure income distribution is similar in both groups
Confounding Variables 3 : Prior exposure to brand	Participants' familiarity with the cosmetic brand	May affect perception of the brand and its storytelling	Random assignment of participants to groups and pre-test to ensure similar levels of prior exposure
Extraneous Variables3: Mood	Participants' mood during the study	May affect perception and preferences of cosmetic products	Control by conducting the study in a controlled environment and providing a neutral setting for all participants
Extraneous Variables4: Social desirability bias	Participants' tendency to provide socially desirable responses	May affect accuracy and reliability of data collected	Control by using anonymous interviews and emphasizing the importance of honest responses
Extraneous Variables5: Response bias	Participants' tendency to respond in a certain way	May affect accuracy and reliability of data collected	Control by using multiple methods of data collection and conducting validity checks on the measures used

Source: Created by the author.

Table 3: Possible Relationship.

Independent Variable	Dependent Variable 1	Dependent Variable 2	Dependent Variable 3
Storytelling Brand Advertisment	➡ Association with the Brand	➡ Willingness to Pay	➡ Other Related Brands

Source: Created by the author.

The participants in storytelling group were first asked to watch a 5-minute video of the brand manager telling the story behind the opening of the brand and the values of the company, and then they were shown a short video of a store where the products were sold. They were also told the story of one of the cosmetic products, a sun sunscreen, for which they were later asked to give the monetary value. The other half of the participants did not get to see either the stories or the video.

After that, each participant was given the opportunity to examine, test and give their opinion on the sunscreen from the Baboon Natural line. The product packaging can be

described as stylish and environmentally friendly. Participants were asked about their impressions of the product. This included their feelings, their views on quality, scent and shape, their associations with the brand, whether the product caught their attention, what they liked or disliked and their overall impression. They were also asked to provide three descriptors to describe the brand. The interviewer selected a sunscreen and asked participants how much they expected to pay at retail and whether they would generally be willing to pay that amount for a high-quality face cream. From low-priced retail products to luxury retail prices, participants had to put an estimated price on the product depending on the retail price of low-priced to luxury-priced products starting from 50 TL to 400 TL

Then, the price of the sunscreen (150 TL) was mentioned and respondents were asked if they would pay this price for this cream. Finally, the participants were asked if they had anything else to say about their brand perception. In a qualitative study, the analysis followed standard procedures. The data were organized into themes that were coded and classified (Rauf, 2021). The interviews were analyzed according to how the two groups of respondents perceived the brand. The results are divided into three sections;

1. Associations with the packaging,

2. Other brand-related experiences,

3. Willingness to pay for the brand.

2.2. The Aim of the Study

This research seeks to examine the extent to which A Local Turkish Cosmetic Brand's Storytelling affects consumers' brand experience, encompassing their association with the packaging, other related associations, and their willingness to pay. This exploration is conducted within the framework of a local cosmetics brand that has centered its marketing strategy upon corporate brand narrative and narratives associated with individual cosmetic products. An experimental case study was conducted in order to provide an in-depth investigation and to offer significant contributions to theory development and future research efforts. The conclusions derived from this study aim to offer comprehensive insight and valuable information for scholarly pursuits.

2.3. Sampling Strategy and Participant

2.3.1. Sampling

Prior to anything related to the research, the sample size must be clearly discussed. A sample is essentially a subset or subset of a larger population (Fink, 2003). We needed to analyze a sample to invistegate how a local storytelling brand effects consumer's experience. It is impossible to study the entire country due to time and budget constraints. According to the brand owner Gülçin Özbiçerler Turkey/Serdivan, the typical customers are women aged 18-40. Despite the fact that there is only one soap product especially designed for men, yet the advertisement target focuses on women. When a brand first entered the market, it appealed to young, middle-aged customers. Through them, it reached a larger customer base. Based on this information, the study was limited to female college students. Participants in both groups had no prior knowledge of the brand.

2.3.2. Sampling Procedures

For the purpose of choosing participants, the current study used a non-probability sampling strategy. (Vehovar et al., 2016) supports the hypothesis that... It is claimed in recent literature that non-probability sampling is a workable strategy for researchers to successfully choose units from a specific population. In order to specifically address research questions, this method makes use of non-random criteria, such as expert knowledge or geographic proximity. The results of this investigation could, however, be influenced by ambiguous factors and hidden biases. Nevertheless, non-probability sampling has some benefits, such as lower administrative costs and the avoidance of potential challenges in creating a sampling frame, particularly when population parameters are ambiguous or hard to distinguish at the individual level. (Nikolopoulou, 2022; Galloway, 2005).

Non-probability sampling methodologies frequently exhibit suitability in exploratory and qualitative research. The primary objective of these research investigations is to procure a rudimentary comprehension of a restricted or inadequately researched cohort instead of assessing a conjecture regarding a substantial group. (Mweshi & Sakyi, 2020)

When conducting academic research, it is necessary for scholars to adhere to a particular approach, with a dedicated concentration on specific target populations and specific areas

or issues of investigation. Study participants are occasionally chosen according to predetermined criteria. Purposive sampling, refers to a non-probability sampling technique. This approach proves particularly advantageous when embarking upon exploratory research or seeking to augment pre-existing knowledge. Prior to initiating any study, researchers must conscientiously undertake a comprehensive exploration of the relevant literature and background information to ascertain the suitability of their selections for the intended investigation (Mweshi & Sakyi, 2020)

2.4. Choice of Respondent

A combination of purposive and snowball sampling techniques were employed to properly choose participants for the current investigation. The study's initial identification and selection of individuals who fit preset criteria was done through the technique of purposeful sampling. This strategy is especially useful when conducting exploratory research or trying to add to the body of knowledge already known (Mweshi & Sakyi, 2020).

The inclusion criteria for this study required participants to meet the following requirements: (1) female gender; (2) age between 18 and 30 years old; and (3) Turkish citizenship. Additionally, participants were required to reside in Sakarya or be currently enrolled in Sakarya University. These criteria were established to ensure that the study sample was representative of the target population and that participants had relevant experiences with the product under investigation.

The exclusion criteria for this study were as follows: (1) male gender; (2) age outside the range of 18 to 30 years old; (3) non-Turkish citizenship; (4) residence or enrollment outside of Sakarya; (5) inability to provide informed consent; and (6) inability to communicate in Turkish. These criteria were established to ensure that the study sample was limited to individuals who met the specific characteristics of interest and could meaningfully contribute to the study's research questions. For example; Non-Turkish students living and studying at Sakarya were also exculded from the sampling because of currency differences which may affect the outcome of our research question regarding the dependable variable "willingness to pay".

A purposive sampling methodology was utilized to provide answers to the questions pertinent to the objectives. The purposive sampling strategy is a chosen method of the researcher's judgment when choosing participants, claims (Nikolopoulou, 2022b). Purposive sampling is a purposeful method that a researcher might use at their discretion to select subjects. According to the goals of the study, homogeneous purposive sampling was employed. Similar characteristics, such as age, gender, or socioeconomic level, can be used to identify a certain demographic group. This approach is typically used to look at specific research questions relevant to a given demographic segment of the population.

Homogeneous sampling, in contrast to heterogeneous sampling, takes a more narrowly focused and targeted approach to the collection of data (M. Saunders, Lewis, & Thornhill, 2012c)This study's use of homogeneous sampling has shown how well it works to ensure adherence, giving it a significant advantage. The study maintained its internal validity and produced results that accurately reflected the traits of the target population by carefully choosing participants who met the established criteria.

Once the initial participants had been interviewed, snowball sampling was used to increase the sampling size and include people who had not been identified through purposive sampling. Snowball sampling represents a particularly insightful technique that merits independent use rather than serving as a substitute for other research methods. The utilization of this sampling methodology yields a distinct form of understanding, particularly when employed in the examination of social structures and interconnected networks. It is necessary for us to deviate from the current topic and direct our attention towards social knowledge, as it is understood within the theoretical framework of qualitative and feminist scholars (Noy, 2008).

The 30 participants were divided in two groups 15 each group (treatment group and controlled group) based on in between subject design,

Participants were asked to suggest individuals who fit the specified eligibility parameters for this study. Each referral that was submitted was thoroughly reviewed to determine whether it satisfied the eligibility standards. The first participant offers a number of ideas using the exponential non-discriminative snowball sampling process. Finding the original participant, who then names a large number of other participants, is the first step in this

strategy. All recommendations have been included in the sample by the researcher. When attempting to obtain a sizable sample, snowball sampling is very useful.

In the context of utilizing snowball sampling as a research technique, it is deemed essential to cultivate a rapport with the subjects, effectively articulate the criteria for inclusion and exclusion in participation, and employ diverse mechanisms to validate the data communicated by the subjects. The aforementioned measures are deemed indispensable in guaranteeing the accuracy and authenticity of the study outcomes. (Noy, 2008).

2.5. Date, Time and Place of the Interviews

Time was a crucial factor for his study for three reasons; firstly, the product under investigation was sunscreen, thefore we wanted to have the insights and opinoins of the participants during the peak season when the product is most purchased and consumed in the market. Secondly, the interviews were conducted during the summer season, when students did not have academic obligations, making it challenging to locate suitable participants at Sakarya University, while adhering to purposive sampling. Third reason, As foreigner with limited social capital within the local community, it was required to solicit referrals from study participants in order to increase the sample size through snowball sampling. A popular sampling technique in qualitative research across many social science fields is snowball sampling. In situations where other communication channels have become impermeable, it can act as the main channel for gaining access to informants or as an additional tool for researchers to augment sampling clusters, and obtain new participants and societal categories. So snowball samplling helped with time and reaching the participants in more effective way.

The interviews were conducted between the end of May 2022 and the end of August 2022 for 30 participants. The place of the Interviews were at Sakarya University in the front yard of the building Continuing Education Application and Research Center (SAÜSEM).

2.6. Data Collection Methods and Instruments

2.6.1. Primary Data

In order to facilitate a more thorough understanding of the subject matter given the extensive scope of the research, it was decided to use qualitative interviews as a method of collecting primary data. The crucial component of data collection lies in the inquiry of the respondents, specifically pertaining to the identity of those questioned and the natural history of the questions asked.

This form of data is gathered directly from the source for a specific study's objectives using a variety of techniques, including surveys, interviews, focus groups, and experiments. Primary data is information that is gathered specifically for a given research question and is obtained directly from the topic of interest through a variety of methods, such as surveys, interviews, focus groups, or experiments. According to (Saunders, Lewis, & Thornhill, 2007a) this study intends to evaluate the use of freely available data from pre-existing sources, also known as secondary data.

The paradigm of quantitative research There are several ways that qualitative interviewing sets itself apart from quantitative interviewing. Regarding the degree of structure, quantitative research methodology are different from qualitative interviewing techniques. Qualitative interviewing is frequently thought of as a flexible approach where the interviewer deftly adapts and reacts to the subtleties present in the interviewees' responses. There is a strong desire to elicit insights and perspectives from the respondents, which emphasizes a focus on thorough and in-depth responses. Generally speaking, qualitative interviews are less structured (Bryman & Bell, 2011a).

Additionally, qualitative interviewing facilitates a departure from predetermined schedules affords the possibility of generating new questions in response to the respondents inputs and even permits the adjustment of the order in which questions are posed (Bryman & Bell, 2011a)

2.6.2. Interviews

Diverse methodologies exist with regards to qualitative interviewing including; unstructured and semi-structured approaches. In the context of qualitative research, an

unstructured interview entails an open discussion between the researcher and the respondent, which commences with posing an initial inquiry. The researcher actively engages in attentive listening as the respondent expresses themselves freely without being constrained to adhere to a predetermined sequence of topics or questions. Conversely a semi-structured interview features a pre-determined checklist of topics and questions that guide the inquiry process. The session is intended to encompass the areas of interest that are sought after by the researchers (Saunders, Lewis, & Thornhill, 2007a).

Consequently semi-structured interviews have been stipulated as the preferred methodology. In this research paper, the rationale behind opting for the semi-structured interview technique primarily stems from our aspiration to promote participation and engagement of the interviewees.

The participants were afforded the opportunity to freely express their perspectives and insights pertaining to the product under consideration during the interview process. The utilization of a methodology featuring open-ended inquiries will enable us to adapt the line of questioning in response to the respective characteristics of the companys product and the pertinent nature of expressed viewpoints.

2.6.3. Semi Structured Interviews Adaptation

According to (Bryman & Bell, 2011a) the semi-structured interview cannot be considered a completely unstructured or open-ended interview, nor can it be classified as a fully structured or fixed-format interview.

The dialogue employed in the study did not conform to a formal, tightly organized questionnaire format. Semi-structured interviews are an established method of data collection in research, providing a valuable means of gathering data which enables researchers to obtain more detailed information from respondents than structured interviews. This technique involves a degree of flexibility in the interview structure, with some questions being pre-determined and others arising naturally from the conversation between the interviewer and the interviewee. This approach allows the interviewer to delve deeper into the respondents' responses and gain a more comprehensive understanding of the topic being studied, making semi-structured interviewing a favoured tool in qualitative research.

The respondents are provided with the opportunity to regulate the order of the questions, thereby affording them the possibility of exerting some control over the order of the interview. On superficiality, Participants are encouraged to elaborate on their concepts and engage in in-depth discussions concerning various topics. This approach prioritizes profound understanding and discourages the tendency to rely solely on superficial interpretations. The interview will solely focus on predetermined concepts and queries.

Semistructured interviews are characterized by a higher degree of flexibility in comparison to standardized techniques, such as the structured interview or survey. A recurrent concern in the execution of qualitative interviews marked by the use of open-ended inquiries.

It should be noted that the interview may be influenced by the personal inclinations and viewpoints of the interviewer. Semi-structured interviews exhibit a degree of organization insofar as a predetermined issue is specified for discussion; however, the subsequent lines of inquiry are contingent upon the perspectives of the interviewer (Saunders, Lewis, & Thornhill, 2007a).

A potential quandary that could arise pertains to the occurrence of misapprehensions and misrepresentations of lexical entities. This instance may pose a particularly pressing concern within the ambit of this study, given that the interviews in question have been conducted in the Turkish language, which is not the interviewee's first language. In order to enhance the dependability of the responses provided, each of the interviews was conducted through means of recording and subsequently transcribing. Furthermore, a peer who held a position as a social worker provided assistance in the interviews by fulfilling the role of a translator for participants who were unable to communicate effectively in the English language. While not explicitly incorporated into the sampling strategy, it is noteworthy to acknowledge that this factor potentially impacted the communication and comprehension between the researcher and study participants.

To mitigate biases in the data analysis segment, an additional examination of the records was conducted by a social media manager who serves as a colleague. The significance of conducting interviews and providing appropriate aid holds a pivotal role within the context of scholarly discourse. The importance of possessing adequate knowledge is paramount asit serves to restrict the probability of presenting misleading or erroneous

responses, thereby augmenting the precision of the answers provided. The interviews were held at Sakarya University.

2.7. Data Analysis; Data Analysis Procedures

(Ibrahim, 2012) asserts that data analysis constitutes a fundamental methodology for obtaining accurate insights into the data at ones disposal. moreover (Vaismoradi, Jones, Turunen, & Snelgrove, 2016) has elucidated via empirical investigation that according to the findings of 2016 the utilization of data analysis facilitates the provision of precision in data presentation the prevailing inquiry employed the approach of theme analysis methodology the application of thematic analysis in the examination of qualitative data obtained from the transcription of interviews or written documents is widely acknowledged as posited by (Saunders, Lewis, & Thornhill, 2007a) the present investigation similarly scrutinized pertinent data by closely scrutinizing recurring patterns evident in previously conducted related research.

(Williams, 2011) the use of theme analysis offers a useful way to reveal the various viewpoints and opinions of many participants, facilitating the achievement of a thorough understanding of the research question. In order to accomplish this goal, we transcribed the participant interviews and conducted a comprehensive thematic analysis on the data gathered. Thematic analysis and data coding for the consolidated data were carried out simultaneously. categorizing the data allows the researcher to emphasize particular passages of text while also condensing the context(Caulfield, 2022b). Thematic analysis a prevalent qualitative research approach is known for its versatile application across a range of epistemological frameworks and inquiry domains the aforementioned approach incorporates a methodology that entails the identification analysis categorization and documentation of patterns within a given collection of information (Braun & Clarke, 2006b).

According to (Knox, 2015) the thematic analysis approach serves as a bridge between the languages of qualitative and quantitative analysis thereby enabling effective communication amongst research scholars utilizing diverse research methodologies according to (Braun & Clarke, 2006b) a comprehensive thematic analysis has the potential to generate dependable and insightful outcomes.

In this study, the inductive coding approach was utilized to systematically extract and categorize the data based on the (Braun & Clarke, 2006b) framework. This approach entails a bottom-up method of analyzing information derived from the responses provided by the study participants, with the aim of establishing the most frequently expressed concepts. The identification of these concepts was performed through a thorough examination of each interview, subsequently followed by the conversion of the derived observations and discoveries into codes, which were thereafter integrated into appropriate themes and sub-themes, as suggested by (Bradley, Curry, & Devers, 2007) To facilitate this thematic data analysis approach, the researchers employed the six-step model proposed by (Braun and Clarke, 2006b). Microsoft Word was used for coding and creating themes.

The specific procedures employed during the analysis are presented in Table 4. outlined by (braun and clarke, 2006) .

Table 4: Thematic Analysis Outlined by (Braun& Clacrke, 2006)

Step	Description
Step 1: Familiarizing yourself with your data	Reading and re-reading the information several times in order to become familiar with it. This enables the researcher get a sense of the content as a whole and spot any trends or intriguing details. Also write down your initial thoughts and impressions as well.
Step 2: Generating initial codes	Begin to spot intriguing characteristics or patterns in the data and give them codes. These codes can be interpretive or descriptive, and they can be used to encode anything from single words or phrases to more general concepts. To build a complete set that accurately represents the data, it is important to collect as many codes as one can.
Step 3: Searching for themes	Once the codes have been produced, the next steo is to start organizing them into conceivable topics. The codes uncover broad concepts or designs called topics this could be accomplished by gathering codes that are similar together looking for connections between different codes and spotting patterns within the information.
Step 4: Reviewing themes	Reviewing themes which have been identified and refine them to ensure they accurately represent the data. Checking if the themes work together and make sense in relation to each other and the entire dataset. Revisit the codes and ensure that they fit within the themes you have identified.
Step 5: Defining and naming themes	Developing a clear definition for each theme and give it a descriptive name. This allows a researcher to articulate the key ideas or patterns that the theme represents and communicate it effectively to others.
Step 6: Producing the report	Write up the analysis in a clear, coherent, and meaningful way. It will may provide examples from the data to support the themes and use quotes or other evidence to illustrate the points. The goal is to produce a report that is both rigorous and accessible to researcher's intended audience.

Source: Created by the author.

This following research presents a small excerpt from a participant's interview transcript, which serves as an illustrative example of the application of Braune and Clarke's six-step

process of thematic analysis using an inductive approach. It is important to note that this example is not intended to represent the entirety of the research findings. Additionally, the section on willingness to pay was subjected to thematic analysis using a similar approach, and the resulting themes were organized and presented in a tabular format for ease of interpretation.

Step 1: Familiarization with the data

- Transcription of the data: The data was transcribed from the original source.
- Reading and re-reading: The researcher read and re-read the data to become familiar with its content.

Step 2: Generating initial codes

- Coding: The researcher identified and labeled initial codes that described the content of the data. Table 5 shows the initial codes generated.

Table 5: Initial Codes

Code	Data
A1	This is the first time I see a product like this
A2	Smells so unique
A3	The texture is very different
A4	It is moisturizing
A5	It blends so well on the skin
A6	Doesn't leave a white cast
A7	Oily, I think
A8	I'm not big on cosmetics because I have sensitive skin
A9	I don't have a brand I use alot
B1	I love the smell; it is so fresh
B2	The texture is very good as well
C1	The box I love it
C2	Looks so not over-designed
C3	I love the simplicity; simplicity is good
C4	You can read immediately the brand, like what the product is
C5	The design is prestigious; the colors looks organic
D1	The bag is pretty
D2	It says that the product is connected to nature, not many chemicals
D3	I can see the Baboon on the logo
E1	The retail price I would pay for the 200 TL is a fair price
E2	Usually before I buy a product, I have to read the reviews and recommendations
E3	But for what I have seen after seeing the story advertisement and testing the product, my skin has no irritation, which is a good sign
E4	I would pay 200 TL, which I estimated for the retail price
E5	The smell is actually very distinct; you wouldnt smell it in other products
E6	But then again, 200 TL is a good price for a natural product

Source: Created by the author.

Step 3: Searching for themes

- The researcher reviewed the initial codes and identified patterns or themes that emerged from the data.

Step 4: Reviewing themes

- The researcher reviewed the identified themes and ensured they accurately captured the content of the data. The themes were refined or modified if needed to reflect the data.

Table 6: Reviewing Themes

Theme	Codes	Data Excerpts
First sight	A1,C5	This is the first time I see a product like this, The design is prestigious; the colors look organic
Smell	A2, B1, E5	Smells so unique/I love the smell; it is so fresh/The smell is actually very distinct; you would smell it in other products
Touch	A3, A4, A5	The texture is very different It is moisturizing It blends so well on the skin
Logo	C4,D2	You can read immediately the brand, like what the product is,I can see the Baboon on the logo
Bag	D1	The bag is pretty
	D3	It says that the product is connected to nature, not many chemicals
Price	E1, E4, E6	The retail price I would pay for the 200 TL is a fair price I would pay 200 TL, which I estimated for the retail price 200 TL is a good price for a natural product
Skin sensitivity	A8	I'm not big on cosmetics because I have sensitive skin
Design	C1, C2, C3	The box I love it/not too over-designed/I love the simplicity; simplicity is good
Reviews	E2, E3	Usually before I buy a product, I have to read the reviews and recommendations/But for what I have seen after seeing the story advertisement and testing the product, my skin has no irritation, which is a good sign

Source: Created by the author.

Step 5: Define and name themes

- In this step, I will define and name the themes more precisely. I will also create sub-themes under each main theme to capture the nuances and variations within them.

Table 7: The Final Themes And Sub-Themes

Themes	Sub-themes
1. Brand Association (Package)	Sub-theme 1.1: Perception of prestige Sub-theme 1.2: Simplicity of design Sub-theme 1.3: Readability of the brand name Sub-theme 1.4: Overall aesthetics of the package
2. Smell	Sub-theme 2.1: Perception of uniqueness Sub-theme 2.2: Freshness of scent Sub-theme 2.3: Intensity of scent Sub-theme 2.4: Overall impression of the scent
3. Touch/texture	Sub-theme 3.1: Perception of texture Sub-theme 3.2: Smoothness of application Sub-theme 3.3: Moisturizing effect Sub-theme 3.4: Perception of oiliness
4. Logo	Sub-theme 4.1: Perception of creativity Sub-theme 4.2: Readability of the brand name Sub-theme 4.3: Perception of relevance to product Sub-theme 4.4: Overall aesthetics of the logo
5. Bag	Sub-theme 5.1: Perception of aesthetics Sub-theme 5.2: Readability of the brand name Sub-theme 5.3: Perception of relevance to product Sub-theme 5.4: Overall impression of the bag

Source: Created by the author.

Step 6. Writing a report

- A summary of the themes and their sub-themes in a table format: Based on the codes provided, we were able to identify five themes that emerged from the participants' comments.

The first theme, "Brand Association (Package)," had four sub-themes: perception of prestige, simplicity of design, readability of the brand name, and overall aesthetics of the package. Participants commented on the package's overall appearance and how it reflected the brand's values. The participants appreciated the simplicity of the design, readability of the brand name, and the overall aesthetics of the package. They also commented on how the package's appearance conveyed a sense of prestige associated with the brand.

The second theme, "Smell," had four sub-themes: perception of uniqueness, freshness of scent, intensity of scent, and overall impression of the scent. Participants commented on the uniqueness and freshness of the scent. They also provided insights into the intensity of the scent, whether it was strong or subtle. Overall, participants had a positive impression of the scent.

The third theme, "Touch/texture," had four sub-themes: perception of texture, smoothness of application, moisturizing effect, and perception of oiliness. Participants commented on the product's texture and how it felt on their skin. They also appreciated how the product was moisturizing and blended well on their skin. However, some participants felt that the product was oily, and it did not absorb well.

The fourth theme, "Logo," had four sub-themes: perception of creativity, readability of the brand name, perception of relevance to the product, and overall aesthetics of the logo. Participants commented on the logo's creativity and its relevance to the product. They also appreciated the readability of the brand name and the overall aesthetics of the logo.

The fifth and final theme, "Bag," had four sub-themes: perception of aesthetics, readability of the brand name, perception of relevance to the product, and overall impression of the bag. Participants appreciated the aesthetics of the bag, its relevance to the product, and the readability of the brand name. Willingness to Purchase is another theme which has been separately put into signle table. As it is shown in the findings Section. Overall, the participant had positive comments about the product's package, scent, texture, logo, and bag. They appreciated the simplicity of the design and the readability of the brand name the Participant found the scent unique and fresh, and they appreciated the moisturizing effect of the product. The participant appreciated the relevance of the logo and the bag to the product and its overall aesthetics.

Based on these insights, it can be inferred that the package design and scent play a crucial role in attracting customers' attention. The product's texture, moisturizing effect, and oiliness were also critical factors that influenced the participants' decision to purchase the product. Furthermore, the logo and bag's aesthetics, relevance to the product, and readability of the brand name are also essential factors that influence customers' perception of the product.

CHAPTER 3: FINDINGS

3.1. Associations Related to the Packaging

The two groups' opinions of the packaging were very different from one another. The results are summarized in Table A, with quotes from each category provided as examples.

Table 8: Associations to the Package (Respondent Identification in Parenthesis)

Non-story Telling Group	Storytelling Group
First sight association	**First association**
- The package seems a little dull, they could have changed the colour. I would walk away from it. - Not bad seems simple but there are other products that would stick in my mind. - Usually the shape of sun cream is different, this one is made of a glass, ı have to be careful, it might break. - Nice, I can't say it is bad. - Okay, they used glass to Show that it is eco-friendly and organic but what about the tab(cover is from plastic)	- I love the simplicity, using only too colors. The product is not screaming to the customer. - Elegant, beautiful. The box itself looks nice. - Different from any other sun creams. The shape of it makes it special. - I love the usage of glass jar, shows me it is natural. They care for the customer's long lasting use. - I like the idea of using glass ı got little worried about the not the entire thing being made of glass (the tab the cover) however after opening it there is a cover to perceive the sun cream. They thought about little things.
Smell	**Smell**
- Too strong! I don't think it can be used in summer. They should add a beautiful scent to it. - I didn't like the smell of it. Heavy and strong. - I understand they are trying to make it appear natural but it is too much for me. - I don't think girls my age would use the strong smell.	- The smell is very good, it reminds me of nature. Strong and effective. - İ loved the smell, definitely it is natural. Most companies add artificial scents to their products which are actually very bad for the skin. - From the story I have watched, ı can see they tried so hard to market he smell natural as it gets. If there was a different scent (sweet) I would have questioned their credibility. - I would definitely buy it. The smell of (lavender) is obvious.
Touch	**Touch**
- It is too oily, and sparkling, it doesn't stick like other sun creams, I didn't like it. - I didn't like the feeling of it, even though it doesn't stick.	- I like it spreads on the skin, the skin observes it nicely and no sıgns for white layers. - Using small amount of it is enough, it seems small but it will last long.

Logo	Logo
- I don't get it, the idea of nature maybe! They could have used something simpler. - Is it a baby and a Gorilla? Why didn't they just add a leaf? - I am unable to say exactly what the logo wants. There is baboon and the child? - I think women need more attractive logos. It could have been more attractive. - It feels gloomy, too black at least if they changed the color of the logo. If I walked by the store I don't think I will look at it twice.	- I like how the baby baboon is added to the logo. It shows the care and unconditional love a mother gives to her babies. This product seems to imply the same. I like it. - I think the logo trying to Show the how strong and loving the product is. - Nature is strong this what the product should resemble. - After I smelled the product I can relate even more with logo. - The founder of the product mentioned that her idea came after the birth of her son. I think this is beautiful. Nature as an inspiration.
The bag	**The bag**
- Ecological yet not a fancy but okay. - I don't mind the bag, If am going to five a present to my friend I would change the bag. - It seems nice, not much to add actually, they added contact number it is good, though I prefer something more elegant.	- It is nice, cozy and can be used everywhere. - Even after using the sunscreen, it seems nice and to use afterwards. For me simplicity is the key. - It is smart they used the contact information on the bag, the three descriptions on it says it all.

Source: Created by the author.

There was one participant from non-story group which gave a positive feedback on the product, she liked the logo and price. However, she didn't make connection or comparison with other products.

The non-story group considered the brand cheap, uninteresting, dull and trying too hard. The bottle shape of the sunscreen wasn't perceived as unique, the brand was thought to be pretending to be scientific. Although consumers thought the packaging was environmentally friendly, they expressed this perception in somewhat unfavorable ways, viewing the brand as naïve or unconventional and the plastic bottles as inferior, noting that the style of the packaging was inappropriate for the product category. Some participants openly mocked the logo brand misjudged the demographics of its target market. Thought it might be animal right organization logo. The brand image was also confusing in the respondents' eyes, and they expressed frustration over their inability to comprehend why the products were designed the way they were. Suggesting that they could have used something simpler.

Storytelling group, however, formed much more uniform and favorable associations with the company. The relatively straightforward packaging design didn't seem to bother them.

The lack of visual extravagance in the packaging seemed to be more than made up for by the story. As a result, the look was perceived as exuding understated elegance. The story was brought up by the respondents repeatedly and without being asked.

> "Me and my friends always go buying sunscreen from the mall, İ always try to buy something with a good quality and good price, it seems impossible now a day. I have sensitive skin, and İ need a product that i can trust, a product which isn't only seeking profits, after hearing the woman's story i feel that the product is safe and reliable, i mean the product seems personal to those who are looking for quantity and quality. İt also seems unique, most of the sunscreen has the same shapes. This product is being different and standing out. İt is a bold move to be honest, the product and the woman has the confidence to say we are different."

The texture and the smell gave the products a trustworthy appearance, the packaging style was seen as honest, supporting the contents. The bottle's recyclable, eco-friendly plastic (tab) was viewed favorably. The products were viewed as attractive overall.

3.2. Other Brand Associations

When participants were asked to describe the mark with adjectives, other differences became apparent. Those who did not know the story before described the brand as traditional (5), clean (3), ordinary (3), ecological (2), but also high quality (2). Other associations were: old-fashioned, trying too hard, not trendy, versatile, informative, cheap, and inconsistent. As one participant said, "not a trendy product... it did not catch my attention. If I saw it in the store, I would pass it by" (R1).

However, those who heard the story chose adjectives that described the brand as a likable and quality humane brand with a long history. They used terms such as (1) friendly (2) trustworthy (3) high quality (4) natural (5) interesting (6) fresh (7) unique (8) practical and elegant. Only positive associations with the brand were evoked.

> "These values are very important to me. Really. In this day and age where you do not know where the products come from and no chemicals are used, it's like an animal rights campaign for me at first glance, which is pretty much rooted in natural products. I have very sensitive skin, it's been two minutes since I tried it and there's no irritation, which makes a big difference for me when I buy a product. I would definitely buy it again. I am glad some products are not all about profit. "

Different aspects of the story seemed to appeal to different people. Some highlighted the environmental aspects, the uniqueness of the design, and the owner's intentions in making this product (reliability).

> "The owner said she lived in Japan for almost a year, where she and her husband were inspired. At that time, they were also expecting a child, which caught my attention because as a mother who wants to provide the best for her child, she seems to project those maternal qualities into a product. As we say, Mother Nature's job is to protect and nurture. And having been to Japan and read up on the chemical effects, I am sure the product is safe and genuine. I believe in Japanese medicine... it is nice to see that a Turkish woman brought this product here" (R18)

One participant said that she would tell others about the story and the brand,

> "I study chemical engineering and I know the effects of the components that are added to sunscreens. I would definitely go and also pay a visit to friends of mine and recommend them. My family lives in another city and if they want to expand their business, I would pass that on to my acquaintances as well. Most girls do not know the serious long term effects of the sunscreens that are sold in the markets" R17a

3.3. Willingness to Pay

Participants were asked what price they would be willing to pay for a particular product in order to determine whether hearing the story would increase their perception of the brand's value. They were asked to examine a 50 ml container of sunscreen and estimate the retail price. The next question was whether they would be prepared to pay that amount for a quality facial cream (in general). The participants were then informed of the product's actual price (150 TL), and were subsequently asked if they would be willing to pay that amount for it. Table provides a summary of the findings.

First the participants where asked how much would they pay for Baboon Product? The participants were asked to examine Baboon sunscreen of 50ml and put an approximate retail price.

Second the willingness to buy Baboon Sunscreen for their own estimated price.

Third would they pay for its actual price? The actual price of the product is 150 TL. The results are summarized in Table B.

Table 9: Willingness to Pay for the Brand (Number of Observations in Parenthesis)

	Non-Story	**Story**
Own price estimate of the shown Sunscreen	50-70 TL (2) 100-120 TL (11) 200-250 TL (2)	100-150 TL (3) 200-250 TL (10) 300-350 TL (2)
Willingness to pay own price estimate for a Sunscreen	YES	YES
Willingness to pay 150 TL for the shown Sunscreen	No (11) Yes (4)	No (1) Yes (14)

Source: Created by the author.

According to the findings, the non-exposed group's respondents estimated the cost to be between 50 TL and 250 TL, with the majority selecting the mid-low price range of 100 TL – 120 TL. The price range in the story group was wider, ranging from 100 to 350 TL, distributed over 3 price ranges. All of the participants in both groups agreed to pay the suggested price range for a quality facial cream. Only 4% of respondents in the non-exposed group said they would be willing to pay the product's actual price, which is 150 TL. In contrast, every respondent in the exposed group stated that they would be willing to purchase the sunscreen at its true retail cost, with an exception of one participant.

CONCLUSION

The study showed that a well-written story may evoke a positive association with a brand and subsequently increase customers' willingness to pay for it. Participants in each group identified/discovered brand characteristics (based on attributes) differently and developed (different brand attributes) an overall rating for the brand. İnterpretations varied in both groups regarding packaging, logo, and apparent brand association. Also, association with the brand differed significantly.

The influence of non-story and storytelling advertising was evident throughout the interview process. Storytelling participants spoke in more detail about the brand, the manner of speaking and behavior was energetically vibrant in making associations. They frequently made personal connections. The tone of voice was positive and flattering to the brand. They were also curious to learn more about the location and asked more questions about the location and website, if available.

Participants in non-story group who did not engage with the product were impatient and did not relate to the product. They were more negative toward the brand. Compared to the storytelling group, the tone of voice and word usage were much more critical. There were no other questions or clear association with the brand. Most participants were in favor of things to be changed such as logo, most participants stated that the packaging was 'okay not bad" but not enticing enough to appeal to women.

Indeed, the story raised expectations. Based on value marketing, which focuses on tactics aimed at exceeding customer expectations while building customer loyalty. Value marketing strategies aim to convert customers into enthusiastic advocates who recommend goods and services to others expectations (DecisionLink, 2023) Which is important component of storytelling.

The non-story group formed their expectations about functional benefits primarily based on packaging and to a lesser extent by looking at the content. They indicated that they could not reconcile the packaging design with the underlying message of the brand and that they had difficulty understanding the brand. In the other group. However, the story took over the visual role of the packaging and brand associations seemed to develop based

on the story. As shown in the following quote, "The story caught my attention and made me curious to know more about the details of how it all started" (D10).

Furthermore, one participant from the non-storytelling group mentioned the need to read and hear customer reviews before considering a purchase, emphasizing the significance of word-of-mouth marketing. This highlights the importance of customer feedback and recommendations in influencing purchase decisions.

Additionally, non-verbal cues, such as body language, provided valuable insights into participants' reactions. For example, participants in the storytelling group used the adjective "Çok hoş" (very pleasant/very nice) to describe their impressions, indicating a positive inclination. Conversely, a participant from the non-storytelling group used the phrase "yani hoş" "yani" usually a word used as (well) before giving explanation (well it is pleasant), accompanied by raised shoulders, conveying a negative inclination. The combination of words and body language contributed to participants' overall perception of the brand.

The storytelling group also showed a strong focus on the founder's story, evoking a sense of solidarity and pride. This narrative resonated particularly well with female participants, fostering collective support for women and their stories.

Stories include symbolic value to products and services and can be utilized to offer a wide cluster of items extending from antiques to ordinary products. A great story may engage customers to become ambassadors of the brand spreading positive word-of-mouth and suggesting the brand to others.

Word of mouth is formed by brand ambassadors influencers and actual users of a product who have a significant impact on convincing others to use that product (Mosley, 2022) Due to its relationship-building elements, narrating is additionally well suited for customer-to-customer marketing. To begin with, in any case, the story, or stories must be communicated to potential clients. In consumer-to-consumer marketing, consumers act as the marketing channel by experimenting with new goods, writing about them, and recommending them to their friends, family, and followers. Marketing strategies aimed at consumers include: Social media marketing/ User-created content / Customer comments and posts on social media/ collecting ratings/Affiliate Programs/collabration with genuine creators… and more. Without having to spend precious time, energy, and

resources on producing marketing content themselves, this marketing channel enables brands to capture genuine, earned media and benefit from word-of-mouth marketing. (Wiley, 2021). The image of the story and the brand can then be supported and strengthened using the servicescape.

We want to remind brand managers about being overly hopeful about the results of adopting company-originated storytelling into their marketing efforts. There are no studies that demonstrate what types of stories succeed and when, and a sudden spike in brand-related stories might irritate customers. Additionally, customers cannot equally identify with all brands or become involved in all brand stories. Consumers' own tales may communicate a brand's benefits and values more effectively than a story created by the company for some brands. Research has revealed certain similarities across businesses that produce consumer tales (Solnet and Kandampully, 2008). The importance of peer-to-peer stories cannot be overemphasized. When your customers show how they can use your solutions to improve their real-world businesses, others will see themselves in these examples. The power of peer- to-peer sharing is so great that it defeats competition (Fallstrom, 2019).

An engaging, funny, fanciful TV commercial plot that only tangentially relates to the brand may be more effective than a true story that does not engage the customer.

However, when a company has a good story to tell, our research shows that it is worthwhile to tell it. According to Simmons: "In the end, the best story wins. Not the right story, not even the most frequently told story, but the story that means the most to the greatest number of people – the one that is remembered..." (Simmons 2002, pp. 149-150).

The notion put forth by Simmons asserts that ultimately the narrative that emerges victorious is not necessarily the one that is deemed correct or even commonly retold rather it is the story that carries the most profound significance for the largest number of individuals the one that endures in their collective memory.

Consumers and business decision-makers today are getting less and less receptive to banner advertising and sales promises. People try harder than ever to get invested in a brand's narrative or story. There are numerous platforms a brand can use to tell its story, including video, virtual reality, social media, and more. Digital Marketing Institute

published an article 6 Storytelling Trends Marketing Leaders Should Know About, which includes

1. Data-driven storytelling

2. Mini-ads

3. Customer-led storytelling

4. Philanthropic storytelling

5. Immersive storytelling

6. Dark social (Simon @ DMI & by Digital Marketing Institute, 2017)

Based on the discussion of the Managerial İmplication, it can be seen that this study has some limitations, some of which lead to further research. One limitation is that the study was conducted on a relatively small sample, which limits the generalizability of the conclusions that can be drawn from the study. Qualitative sample sizes were predominantly, and often without justification, described as insufficient (i.e., 'small') and discussed in the context of the study's limitations. Inadequate sample size has been viewed as a threat to the validity and generalizability of study findings (Vasileiou, Barnett, Thorpe, & Young, 2018) 1 İn qualitative studies, small samples are common; moreover, studies of consumer brand stories have used smaller samples. Samples in qualitative research tend to be small to support the depth of case-based analysis that is fundamental to this type of inquiry (Sandelowski, 1996).

According to our research, Servicescape 3 (Bitner, 1992) did not significantly contribute to the formation of brand associations. This could be a result of the way we conducted the study or how the experiment was designed, as participants were not able to physically visit the store. As part of the overall brand experience, the environment of the store and how it tells the story might be more important. As Bitner noted in his Journal of Marketing, environmental psychologists suggest that individuals' responses to the environment fall into two general and opposite directions: "approach and avoidance" (Bitner, 1992). It is also likely that the service environment has a smaller impact on the retailing of goods than in purely service-oriented environments (Lundqvist, Liljander, Gummerus, & van Riel, 2013) such as hotels and restaurants (cf. Mossberg 2008). These considerations require further elaboration in these studies.

The results of this study should be viewed with some caution when applied to other types of stories. Our study was limited to one particular brand that marketed itself with a supposedly authentic story about the history of its brand. Authenticity comes from the Greek roots "autos" and "hentes," meaning "self" and "doer," and refers to something that is under the control of its original maker (Spiggle, Nguyen, & Caravella, 2012).

Traditional marketing channels are not used, which is one of the oldest non-online forms of marketing. Print media, radio, and outdoor advertising are included because they are important to reach local audiences (Kalmegh, 2022), with the special case of word of mouth. Negative word of mouth can have a devastating effect on a company's image, while positive word of mouth is a powerful tool for companies to promote their business (Gildin, 2003). Research on word of mouth has found, among other things that disappointed customers tend to share their negative experiences with more people than their positive experiences. (Gildin, 2003). In this way, further research is needed on different types of stories. Distinguish between (authentic vs. non-authentic), or (stories based on the history of the item vs. stories that almost use the product), or (the history of the product vs. stories about consumers using the product).

Interestingly consumer reaction to made-up stories when they do not appear to be authentic. The 2017 Pepsi commercial featuring Kendall Jenner calming tensions between protesters and police officers by sharing a can of Pepsi is a good example. This ad downplayed the seriousness of the situation and was cavalier about the widespread problem of police brutality (Hogan, 2017). The consequences were severe, damaging Pepsi's reputation as a brand and resulting in lost sales. This is a good example of how customers will stop supporting a company whose messages are not authentic (Weinberg, 2021)

Consumers exposed to the story showed emotional enthusiasm for it, even though the benefits were not explicitly stated in the study. This emotional enthusiasm may eventually translate into emotional and symbolic benefits for the brand. Thus, we recommend that future research investigate in more detail what kind of benefits storytelling can have on consumers' brand experience.

In conclusion, while this study has taken the consumer perspective, it is also important to examine the business perspective on the role of storytelling in brand building. Examining

how stories relate to other elements of brand building (Urde, 2019), whether they fit with each other, and how this fit affects consumers, employees, and organizational performance (Siddiqui, 2014) is of primary interest.

The results were clear; the difference were notable. After hearing the story, customers were more affable, toward the brand, with a willingness to pay more. The power of storytelling can surely be explored. This study sheds light on brand management, through storytelling, a way to build a strong establishment, A tool to forge and strengthen brand associations, And create favorable customer experiences through these narrations. More study is needed to truly comprehend how stories can influence consumer brand responses in the end.

REFERENCES

Aaker, D. A. (1991). Managing brand equity: Capitalizing on the value of a brand name, New York, The Free Press.

Aaker, J. L. (1997). Dimensions of brand personality. Journal of Marketing Research, 34 (3 (August)), 347-56.

Adaval, R. and Wyer, R. S. (1998). The role of narratives in consumer information processing. Journal of Consumer Psychology, 7 (3), 207-245.

Angus Fletcher | Department of English. (n.d.). Retrieved January 20, 2023, from https://english.osu.edu/people/fletcher.300

Baboon Mineral Güneş Kremi - Baboon Natural. (n.d.). Retrieved January 6, 2023, from https://www.baboonnatural.com/urun/mineral-gunes-kremi

Benjamin, B. (2006). The case study: Storytelling in industrial age and beyond. On the Horizon, 14 (159-164).

Berkowitz, J. (2014b, April 23). Dreaming With Your Eyes Open: How Humans Are Hardwired For Stories. Retrieved August 7, 2022, from https://www.fastcompany.com/3029583/dreaming-with-your-eyes-open-how-humans-are-hardwired-for-stories

Berry, L. L., Carbone, L., & Haeckel, S. H. (2002, January 1). Managing the Total Customer Experience. MIT Sloan Management Review. Retrieved from https://dialnet.unirioja.es

Bitner, M. J. (1992). Servicescapes: The Impact of Physical Surroundings on Customers and Employees. Journal of Marketing, 56(2), 57–71. https://doi.org/10.2307/1252042

Bouchrika, I. (2023, May 12). What Is Empirical Research? Definition, Types & Samples. Research.com. Retrieved July 5, 2023, from https://research.com

Bradley, E. H., Curry, L. A., & Devers, K. J. (2007). Qualitative Data Analysis for Health Services Research: Developing Taxonomy, Themes, and Theory. *Health Services Research*, *42*(4), 1758–1772. https://doi.org/10.1111/j.1475-6773.2006.00684.x

Bradley, E. H., Curry, L. A., & Devers, K. J. (2007). Qualitative Data Analysis for Health Services Research: Developing Taxonomy, Themes, and Theory. Health Services Research, 42(4), 1758–1772. https://doi.org/10.1111/j.1475-6773.2006.00684.x

Brakus, J. J., Schmitt, B. H., & Zarantonello, L. (2009). Brand experience: What is it? How is it measured? Does it affect loyalty? Journal of Marketing, 73(3), 52-68.

Brakus, J. J., Schmitt, B. H., & Zarantonello, L. (2009). Brand Experience: What Is It? How Is It Measured? Does It Affect Loyalty? Journal of Marketing, 73(3), 52–68. https://doi.org/10.1509/jmkg.73.3.52

Braun, V., & Clarke, V. (2006b). Using thematic analysis in psychology. *Qualitative Research in Psychology*, *3*(2), 77–101. https://doi.org/10.1191/1478088706qp063oa

Brown, S., & Patterson, A. (2010). Selling stories: Harry Potter and the marketing plot. Psychology and Marketing, 27(6), 541-556. doi:10.1002/mar.20343

Caulfield, J. (2022b, November 25). How to Do Thematic Analysis | Step-by-Step Guide & Examples. Retrieved October 9, 2022, from https://scribbr.com/methodology/thematic-analysis

Chang, C. (2009). Being hooked" by editorial content: The implications for processing narrative advertising. Journal of Advertising, 38 (3), 51-65.

Cohen, J. D. (2001). Defining Identification: A Theoretical Look at the Identification of Audiences With Media Characters. Mass Communication and Society, 4(3), 245–264. https://doi.org/10.1207/s15327825mcs0403_01

Consumption Markets & Culture, 25(2), 159-175. doi:10.1080/10253866.2021.1987226

Cortazzi, M. (1994, July 3). Narrative analysis. State-of-the-Art Article, s. 157 - 170.

DecisionLink, B. (2023, March 1). Added Value Marketing Examples That Get Your Business Noticed. Retrieved April 25, 2023, from https://www.decisionlink.com/blog/added-value-marketing-examples-that-get-your-business-noticed

Deere, J. (n.d.). The furrow. Retrieved Retrieved February 3, 2023 from https://www.deere.co.uk/en/agriculture/publications/the-furrow/

Delgadillo, Y. and Escalas, E. J. Year. Narrative word-of-mouth communication: Exploring memory and attitude effects of consumer storytelling. In: KAHN, B. E. & LUCE, M. F., eds. Advances in Consumer Research Vol. 31, 2004. Association for Consumer Research Valdosta, GA, 186-192.

Denning. (2005). The Leader's Guide to Storytelling: Mastering the Art and Discipline of Business Narrative. John Wiley & Sons.

Durgee, J. F. (1988). Commentary. On cézanne, hott bottons and interpreting consumer storytelling. Journal of Consumer Marketing, 5 (4), 47-51.

Edwards, H. (2019, October 15). Great marketers don't sell dreams, they sell realities. Retrieved August 4, 2022, from https://www.marketingweek.com/helen-edwards-marketers-dreams-realities/

Eisenhardt, K. M. (1989). Building theories from case study research. Academy of Management Review, 14 (4), 532-550.

Elon Journal of Undergraduate Research in Communications, 12(1), 53-62. https://eloncdn.blob.core.windows.net/eu3/sites/153/2021/05/05-Weinberg.pdf

Erkas, E., & Baron, J. (2007). The Importance of Storytelling in Today's Business – A case study (Master's thesis, University of Gävle, Gävle, Sweden). Retrieved from http://www.diva- portal.org/smash/get/diva2:119742/fulltext01.pdf

Escalas, J. E. (2004). Imagine yourself in the product: Mental simulation, narrative transportation, and persuasion. Journal of Advertising, 33(2), 37-48. doi:10.1080/00913367.2004.10639163

Escalas, J. E. (2004a). Imagine yourself in the product. Mental simulation, narrative transportation, and persuasion. Journal of Advertising, 33 (2), 37-48.

Escalas, J. E. (2004b). Narrative processing: Building consumer connections to brands. Journal of Consumer Psychology, 14 (1/2), 168-180.

Fallstrom, R. (2019, November 6). Council Post: Why Customer Stories Are More Valuable Than Marketing Alone. Retrieved January 20, 2023, from https://www.forbes.com/sites/forbescommunicationscouncil/2019/11/06/why-customer-stories-are-more-valuable-than-marketing/

Firat, F. A. and Venkatesh, A. (1995). Liberatory postmodernism and the reenchantment of consumption. Journal of Consumer Research, 22 (3), 239-267.

Fog, K., Budtz, C. and Yakaboylu, B. (2005). Storytelling. Branding in practice, Berlin, Springer.

Fournier, S. (1998). Consumers and their brands: Developing relationship theory. Journal of Consumer Research, 24 (March), 343-373.

Gabriel, Y. and Lang, T. (1995). The unmanageable consumer. Contemporary consumption and its fragmentation. London, SAGE Publications.

Galloway, A. (2005). Non-Probability Sampling. Elsevier eBooks, 859–864. https://doi.org/10.1016/b0-12-369398-5/00382-0

Gardiner, K. (2020, February 25). The Story Behind 'The Furrow', the World's Oldest Content Marketing. Retrieved March 26, 2023, from https://contently.com/2013/10/03/the-story-behind-the-furrow-2

GILDIN, S. Z., (2003). UNDERSTANDING THE POWER OF WORD-OF-MOUTH. RAM. Revista. de Administração Mackenzie, 4(1),92-106.[fecha de Consulta 26 de Noviembre de 2022]. ISSN: 1518-6776. Recuperado de: https://www.redalyc.org/articulo.oa?id=195418020007

Green, M. C., & Brock, T. C. (2000). The role of transportation in the persuasiveness of public narratives. Journal of Personality and Social Psychology, 79(5), 701-721. doi:10.1037/0022- 3514.79.5.701

Gregory, E. M., & Rutledge, P. B. (2016). Everything is Story: Telling Stories and Positive Psychology. In Exploring positive psychology: The science of happiness and well-being: The science of happiness and well-being (pp. 157-181). USA, CA: ABC-CLIO.

Guber P. (2007). The four truths of the storyteller. Harvard business review, 85(12), 52–142.

Gunelius, S., & Hedges, K. (2013b, February 5). 5 Secrets to Use Storytelling for Brand Marketing Success. Forbes. Retrieved March 23, 2023, from https://www.forbes.com

Halliday, J. (1998). Ford division expands storytelling ads for '99. Automotive News, 72 (5781 (08/24/98)).

Hauff, J. C., Carlander, A., Amelie Gamble, Tommy Gärling, & Martin Holmen. (2014, 26 August). Storytelling as a means to increase consumers' processing of financial information. International Journal of Bank Marketing, Vol. 32 No. 6, pp. 494-514.

Hirschman, E. C. (2010). Evolutionary branding. Psychology & Marketing, 27 (6), 568-583.

Hogan, M. (2017, April 5). Kendall Jenner ad uproar "shows how far Pepsi has fallen," marketing exec says. CNBC. Retrieved November 9, 2022, from https://www.cnbc.com

Holbrook, M. B., & Hirschman, E. C. (1982). The Experiential Aspects of Consumption: Consumer Fantasies, Feelings, and Fun. Journal of Consumer Research, 9(2), 132. https://doi.org/10.1086/208906

Holley, K. A., & Colyar, J. (2009). Rethinking texts. Educational Researcher, 38(9), 680-686. doi:10.3102/0013189x09351979

Holt, D. B. (2002). Why do brands cause trouble? A dialectical theory of consumer culture and branding. Journal of Consumer Research, 29 (1 (June)), 70-90.

Holt, D. B. (2003). What becomes an icon most? Harvard Business Review, 81 (3), 43-49.

Holt, D. B. and Thompson, C. J. (2004). Man-of-action heroes: The pursuit of heroic masculinity in everyday consumption. Journal of Consumer Research, 31 (2 (Sept)), 425-440.

Homburg, C., Jozić, D., & Kuehnl, C. (2015). Customer experience management: toward implementing an evolving marketing concept. Journal of the Academy of Marketing Science, 45(3), 377–401. https://doi.org/10.1007/s11747-015-0460-7

Hsu, S., Dehuang, N., & Woodside, A. G. (2009). Storytelling research of consumers' self-reports of urban tourism experiences in China. Journal of Business Research, 62(12), 1223-1254. doi:10.1016/j.jbusres.2008.11.006

Ibrahim, M. (2012). THEMATIC ANALYSIS: A CRITICAL REVIEW OF ITS PROCESS AND EVALUATION. Retrieved from https://www.semanticscholar.org/paper/THEMATIC-ANALYSIS%3A-A-CRITICAL-REVIEW-OF-ITS-PROCESS-Ibrahim/0c66700a0f4b4a0626f87a3692d4f34e599c4d0e

Jensen, R. (1999). The dream society: How the coming shift from information to imagination will transform your business, New York, McGraw-Hill.

Kalmegh, G. S. (2022). Digital Marketing Vs. Traditional Marketing- A Comparative View. International Journal of Research in Engineering and Science (IJRES), 10(5), 35-38. https://www.ijres.org/

Kapferer, J.-N. (2008). Strategic brand management. Creating and sustaining brand equity long term, London, Kogan Page.

Kaufman, B. (2003). Stories that SELL, stories that TELL. Journal of Business Strategy, 24(2), 11-15. doi:10.1108/02756660310508155

Keller, K. L. (1993). Conceptualizing, measuring, and managing customer-based brand equity. Journal of Marketing, 57 (January), 1-22.

Keller, K. L. (1998). Strategic brand management: Building, measuring, and managing brand equity, Upper Saddle River, NJ, Prentice Hall.

Keller, K. L., Aperia, T. and Georgson, M. (2008). Strategic brand management. A european perspective, Harlow, Pearson Education Limited.

Kelley, T., & Littman, J. (2006). The ten faces of innovation: Strategies for heightening creativity. London: Profile books

Kim, Y., & Sullivan, P. (2019). Emotional branding speaks to consumers' heart: The case of fashion brands. Fashion and Textiles, 6(1). doi:10.1186/s40691-018-0164-y

Knox, K. T. (2015). Mixed Methods Research a bridge between the Qualitative and Quantitative Dilemma. *ResearchGate*. Retrieved May 5, 2023, from https://www.researchgate.net/publication/279197678_Mixed_Methods_Research_a_bridge_between_the_Qualitative_and_Quantitative_Dilemma

Koll, O., Von Wallpach, S. and Kreutzer, M. (2010). Multi-method research on consumer- brand associations: Comparing free associations, storytelling, and collages. Psychology & Marketing, 27 (6), 584-602.

Kozinets, R. V., Valck De , K., Wojnicki, A. C. and Wilner, S. J. S. (2010). Networked narratives: Understanding word-of-mouth marketing in online communities. Journal of Marketing, 74 (2), 71-89.

Lehner, O. M., & Harrison, R. (2014). ACRN Proceedings in Finance and Risk Series '13: Proceedings of the 13th FRAP Conference in Cambridge. ACRN Publishing House

Lemon, K. N., & Verhoef, P. C. (2016). Understanding Customer Experience Throughout the Customer Journey. Journal of Marketing, 80(6), 69–96. https://doi.org/10.1509/jm.15.0420

Leone, R. P., Rao, V. R., Keller, K. L., Luo, A. M., Mcalister, L. and Srivastava, R. (2006). Linking brand equity to customer equity. Journal of Service Research, 9 (2), 125-138.

Lundqvist, A., Liljander, V., Gummerus, J., & van Riel, A. (2013). The impact of storytelling on the consumer brand experience: the case of a firm-originated story. Journal of Brand Management, 20(4), 283-297. https://doi.org/10.1057/bm.2012.15

Maggio. (2014). The anthropology of storytelling and the storytelling of anthropology. *J OURNAL OF C OMPARATIVE R ESEARCH IN a NTHROPOLOGY AND S OCIOLOGY*, *5*(2). Retrieved May 5, 2023, from http://compaso.eu/

Mattila, A. S. (2000). The role of narratives in the advertising of experiential services. Journal of Service Research, 3 (1), 35-45.

Megehee, C. M. and Woodside, A. G. (2010). Creating visual narrative art for decoding stories that consumers and brands tell. Psychology & Marketing, 27 (6), 603-622.

Mei, X. Y., Hågensen, A. S., & Kristiansen, H. S. (2018). Storytelling through experiencescape: Creating unique stories and extraordinary experiences in farm tourism. Tourism and Hospitality Research, 20(1), 93-104. doi:10.1177/1467358418813410

Merchant, A., Ford, J. B. and Sargeant, A. (2010). Charitable organizations' storytelling influence on donors' emotions and intentions. Journal of Business Research, 63, 754- 762.

Merchant, A., Ford, J. B., & Sargeant, A. (2010). Charitable organizations' storytelling influence on donors' emotions and intentions. Journal of Business Research, 63(7), 754-762. doi:10.1016/j.jbusres.2009.05.013

Meyer, C., & Schwager, A. (2007). Understanding customer experience. Harvard business review, 85(2), 116–157.

Mosley, M. (2022, November 22). 31 Word of Mouth Marketing Statistics That Prove Its Power.

Mossberg, L. (2008). Extraordinary experiences through storytelling. Scandinavian Journal of Hospitality and Tourism, 8(3), 195-210. doi:10.1080/15022250802532443

Mossberg, L. and Nissen Johansen, E. (2006). Storytelling: Marknadsföring i upplevelseindustrin (storytelling: Marketing in the experience industry), Göteborg, Studentlitteratur.

Mweshi, G. K., & Sakyi, K. A. (2020). Application of sampling methods for the research design. Archives of Business Research, 8(11), 180–193. https://doi.org/10.14738/abr.811.9042

Nikolopoulou, K. (2022, December 1). What Is Non-Probability Sampling? | Types & Examples. Retrieved February 9, 2023, from https://www.scribbr.com/methodology/non-probability-sampling/

Nikolopoulou, K. (2022b, December 1). What Is Purposive Sampling? | Definition & Examples. Retrieved February 9, 2023, from https://www.scribbr.com/methodology/purposive-sampling/

Noy, C. (2008). Sampling Knowledge: The Hermeneutics of Snowball Sampling in Qualitative Research. International Journal of Social Research Methodology, 11(4), 327–344. https://doi.org/10.1080/13645570701401305

Ochs, E., & Capps, L. (2001). *Living Narrative: Creating Lives in Everyday Storytelling*. Retrieved from http://ci.nii.ac.jp/ncid/BA52080323

Oktay, S. A. (2010., 1 1). A Sociolinguistic Perspective in Narrative Analysis:. Dilbilim Araştırmaları, s. 73-92.

Padgett, D. and Allen, D. (1997). Communicating experiences: A narrative approach to creating service brand image. Journal of Advertising, 26 (4), 49-62.

Patton, M. (1990). Qualitative evaluation and research methods (pp. 169-186). Beverly Hills, CA: Sage

Peracchio, L. and Escalas, E. J. (2008). Tell me a story: Crafting and publishing research in consumer psychology ournal of Consumer Psychology, 18 (3), 197-204.

Peterson, D. J. (2021, December 3). S4: E62 – The Uniting Power of Story | Angus Fletcher | Jordan Peterson. Retrieved January 20, 2023, from https://www.jordanbpeterson.com/podcast/s4-e62-the-uniting-power-of-story-angus-fletcher/

Peterson, J. B. (2002). Maps of Meaning: Three Levels of Analysis. In Maps of meaning: The architecture of belief (p. 19). London: Routledge

Pine, B. J., & Gilmore, J. H. (2013). The experience economy: past, present and future. Handbook on the Experience Economy, 21–44. https://doi.org/10.4337/9781781004227.00007

Rauf, A. A. (2021). Making the case for reusing and sharing data in qualitative consumer research.

Referral Rock Logo. https://referralrock.com/blog/word-of-mouth-marketing-statistics/

Research in nursing & health, 19(6), 525–529. https://doi.org/10.1002/(SICI)1098-240X(199612)19:6<525::AID-NUR8>3.0.CO;2-Q

Richards, R. J. (1989). Narrative Knowing and the Human Sciences.Donald E. Polkinghorne. *American Journal of Sociology*, *95*(1), 258–260. https://doi.org/10.1086/229259

Rosen, E. (2000). The anatomy of buzz: How to create word-of-mouth marketing, London, Harper Collins Business.

Salzer-Mörling, M. and Strannegård, L. (2004). Silence of the brands. European Journal of Marketing, 83 (1/2), 224-238.

Sandelowski M. (1996). One is the liveliest number: the case orientation of qualitative research.

SATSO | Girişimcilik Öyküleri | Baboon Natural | Gülçin Özbiçerler. (2022, February 11). Retrieved January 6, 2023, from https://www.youtube.com/watch?v=olJzDO3AYkU

Saunders, M., Lewis, P., & Thornhill, A. (2007a). Collecting primary data using semi-structured, in-depth and group interviews. In Research Methods for Business Students (4th ed.). Pearson Education.

Schachtner, C. (2020). Storytelling as a Cultural Practice and Life Form. In Springer eBooks (pp. 29–75). https://doi.org/10.1007/978-3-030-51189-0_2

Schachtner, C. (2020). The narrative subject: Storytelling in the age of the internet. Retrieved from https://doi.org/10.1007/978-3-030-51189-0_2

Schembri, S., Merriless, B. and Kristiansen, S. (2010). Brand consumption and the narrative of the self. Psychology & Marketing, 27 (6), 623-637.

Shankar, A., Elliot, R. and Goulding, C. (2001). Understanding consumption: Contributions from a narrative perspective. Journal of Marketing Management, 17 (3/4), 429-453.

Siddiqui, M. N. (2014). Success of an Organization is a result of Employees Performance. Advances in Social Sciences Research Journal, 1(4), 179–201. https://doi.org/10.14738/assrj.14.280

Silva, J. (2021, 4 30). Dreaming With our Eyes Open . youtube: https://www.yoR00

Silverstein, M. J. and Fiske, N. (2003). Luxury for the masses. Harvard Business Review, 81 (4), 48-57.

Simmons, J. (2006). Guinnes and the role of strategic storytelling. Journal of Strategic Marketing, 14 (March), 11-18.

Simon @ DMI & by Digital Marketing Institute. (2017, September 19). 6 Storytelling Trends Marketing Leaders Should Know About. Retrieved Jan 6, 2023, from https://digitalmarketinginstitute.com/blog/6-ways-brands-can-boost-their-storytelling

Solnet, D. and Kandampully, J. (2008). How some service firms have become part of "service excellence" folklore: An exploratory study. Managing Service Quality 18 (2) 179-193. https://doi.org/10.1108/09604520810859229

Spiggle, S. (1994). Analysis and interpretation of qualitative data in consumer research. Journal of Consumer Research, 21 (December), 491-503.

SPIGGLE, S., NGUYEN, H. T., & CARAVELLA, M. (2012). More Than Fit: Brand Extension Authenticity. Journal of Marketing Research, 49(6), 967–983. http://www.jstor.org/stable/41714481

Stake, R. E. (2005). Qualitative Case Studies. In N. K. Denzin & Y. S. Lincoln (Eds.), The Sage handbook of qualitative research (pp. 443–466). Sage Publications Ltd.

Stake, R. E. 2000. Case studies. In: DENZIN, N. K. & LINCOLN, Y. S. (eds.) Handbook of qualitative research. Thousand Oaks: Sage Publications.

Stein, N. (1982). The definition of Story. Journal of Pragmatics, 487-507 transportation, and persuasion. Journal of Advertising, 33 (2), 37-48.

Stern, B. B. (1994). Classical and vignette television advertising dramas: Structural models, formal analysis and consumer effects. Journal of Consumer Research, 20 (4 (March)), 601-615.

Stern, B. B., Thompson, C. J. and Arnould, E. J. (1998). Narrative analysis of a marketing relationship: The consumer´s perspecitve. Psychology&Marketing, 15 (3), 195-214.

Twitchell, J. B. (2004). An English Teacher Looks at Branding. Chicago Journal , pp. 484-489.

Urde, M. (2019). The corporate brand identity matrix. Journal of Brand Management, 20(9), 742–761. https://doi.org/10.1057/bm.2013.12

Vaismoradi, M., Jones, J., Turunen, H., & Snelgrove, S. (2016). Theme development in qualitative content analysis and thematic analysis. *Journal of Nursing Education and Practice*. https://doi.org/10.5430/jnep.v6n5p100

Vasileiou, K., Barnett, J., Thorpe, S. et al. Characterising and justifying sample size sufficiency in interview-based studies: systematic analysis of qualitative health research over a 15-year period. BMC Med Res Methodol 18, 148 (2018). https://doi.org/10.1186/s12874-018-0594-7

Vehovar, V., Toepoel, V., & Steinmetz, S. (2016). Non-probability Sampling. SAGE Publications Ltd eBooks, 329–345. https://doi.org/10.4135/9781473957893.n22

Weinberg, E. (2021). Identifying Cues that Indicate Authenticity in Brand Storytelling Advertisements.

Wereda, W., & Grzybowska, M. (2016). CUSTOMER EXPERIENCE – DOES IT MATTER? Modern Management Review. https://doi.org/10.7862/rz.2016.mmr.35

Wiley, K. (2021, December 12). C2C Meaning: What Consumer-to-Consumer Marketing is and Why it Works. Retrieved February 17, 2023, from https://brands.joinstatus.com/c2c-marketing-meaning

Williams, C. (2011). Research Methods. *Journal of Business & Economics Research*, *5*(3). https://doi.org/10.19030/jber.v5i3.2532

Woodside, A. G., Sood, S., & Miller, K. E. (2008). When consumers and brands talk: Storytelling theory and research in psychology and marketing. Psychology and Marketing, 25(2), 97-145. doi:10.1002/mar.20203.

CURRICULUM VITAE

Full Name: Maysa BAKEER	
Education Information	
Bachelor Degree	
University	University of Jordan
Faculty	Faculty of Foreign Languages
Department	English Language and Literature
Articles and Papers	
1. Bakeer, Maysa (in press). "***Dancing Through Mythological Threads: Unraveling the Symbolism of Chechen Dance***" International Social Sciences Studies Journal**,** DergiPark.	